

COMICS BUYER'S GUIDE

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#1351

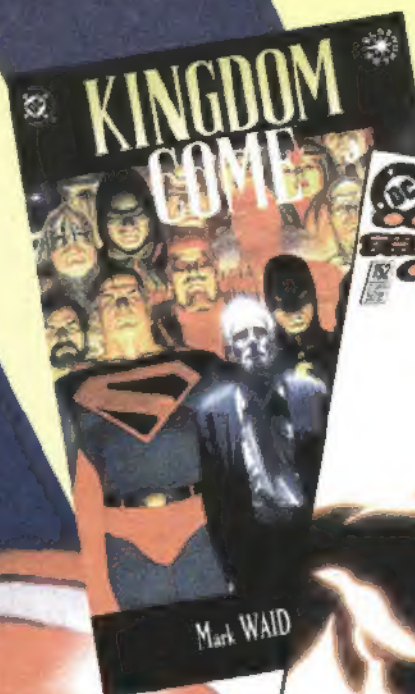
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Mark Waid



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21-25	15.50	16.75	19.50	21.25	28.50	65.50
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COMICS BUYER'S GUIDE

#1351

October 8, 1999

(Vol. 29, #41)

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It's *that* time of year again!

What time is that?

• It's recovery from summer convention season time.

This doesn't mean there are no more conventions. Indeed, as I'm writing this, John Jackson Miller is preparing to pack his bags and leave his not-yet-a-week-old child (John Jackson Miller III) in order to attend the Small Press Expo we told you all about in *CBG* #1348. (When I told him I'd just mentioned that, he replied that I should assure our readers, "John is not a sociopath. He just wants to get some sleep.")

And I'm preparing to moderate a panel featuring Max Allan Collins and Terry Beatty at Bouchercon, the annual mystery convention. And I've finally made travel and hotel arrangements for next month's radio convention in Newark.

But that high-pressure, exhausting schedule summer con season is over, and I'm digging out. Which means —

• It's time to get organized. I spent a chunk of today filling an Excel file, itemizing the folks photographed at Comic-Con International: San Diego. I got five folders listed — and I've got five more to go, plus a couple of odds and ends.

I already don't know what's happened to the photos from the Chicago con — and I'm



Editorial
by
**Maggie
Thompson**

also a bit dismayed at my lack of notes regarding who some of these photos are. (I've just realized that one of my photos from the Inkpot Awards ceremony is of Sam Glanzman; I never got to speak with him, dog-gone it — and *already* I've forgotten who's who and what's what in several of these photos. I still maintain fond memories of Tom Skulan's FantaCon of about a decade ago — a con whose nametags ran attendees' names large enough for me to *focus my camera on*. No question who's who in those photos.)

And let me gripe once again about what one writer jokingly termed "indiscreet lighting." I lost count long ago of how many "available light" photos have been messed up by low light levels. If there's a posh affair with low lighting and a spotlight, couldn't there be a follow-up in a *normally* lit venue?

• We've passed the time of preparation of our *Checklist and Price Guide* for the year 2000; that's gone off to the printer — but Brent's fingers are still raw from inputting additional information. No time off for people doing price guides, folks. What do you think, by the way, of the "Resale Report" feature we've been running? I'm finding it fascinating to have the analysis accompanying individual items (and am also a bit taken aback by, in effect, having items from the history of comics publishing picked up and looked at, if only for a momentary scrutiny).

• It's hurricane season, and that gives us all nightmares. Folks on the East Coast need to know that their friends around the country always root for them during this season — and even moreso when the threats are so severe.

• Taking a lighter approach to seasons, it's time to start thinking about the holiday season. What, again? Yep. As I write this (a couple of days later than the rest of this editorial), there are 105 days left till the New Year — which means there are fewer than 100 days left till Christmas and Hanukkah, to name only two of many gift-giving events coming our way. What five gifts would you suggest giving to other people — and what one gift would you most like to receive? ☐

This week in

COMICS
BUYER'S
GUIDE

On the cover



For years his comics knowledge has helped Mark Waid in the annual Pros vs. Fans Trivia Challenge at the annual Chicago comics convention. He's also provided information for *CBG's* own Mr. Silver Age. More fans are aware of Waid's use of that knowledge in his various series, including *Captain America*, *Flash*, and, soon, *JLA*. Waid is also one of the creators of Hypertime and looks back at his addition to the DC universe nine months later.

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News includes: Eddie Campbell collects *From Hell*; Max Allan Collins announces tour dates; Mike Allred flies solo; *Volcanic Revolver* collected; Mark Millar takes on more work; *Earth X* leads into *Universe X*; *X-Men's* Cyclops is cast; Halle Berry's not a fan of Storm; *Tooth and Claw* is optioned; Rena Mero looks at Red Sonja role; could Leonardo DiCaprio be Anakin Skywalker?; *Spawn*, *Heavy Metal*; *F.A.K.K.2*, and *Supernatural Law* movie news is updated; and a *Spider-Man Unlimited* has an episode guide.....**6 and elsewhere**

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Mark learned important comics creation details at San Diego.

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CBG Price Guide Winners

The winners and their prizes in our monthly *CBG* Price Guide Contest are: **Rollin M. Wilson, Rockport, Ind.**, a selection of posters from Words & Pictures Museum; **Howie Gold, Chicago, Ill.**, *Maison Ikkoku Part Eight* #7-8 and *Part Nine* #1-4 from Viz; **Gary Runkel, Ansonia, Ohio**, *Oh My Goddess! Terrible Master Urd* TPB from Dark Horse; **E.R. Morey, Woodacre, Calif.**, *Superboy! Robin: World's Finest Three* #2 from DC; and **Scott Baumann, Sun Prairie, Wis.**, *Magic: The Gathering: Gerrard's Quest* TPB from Dark Horse.

Thanks to the various publishers for providing prizes.

To enter our next contest, put your name, age, and address on a postcard and send it to:

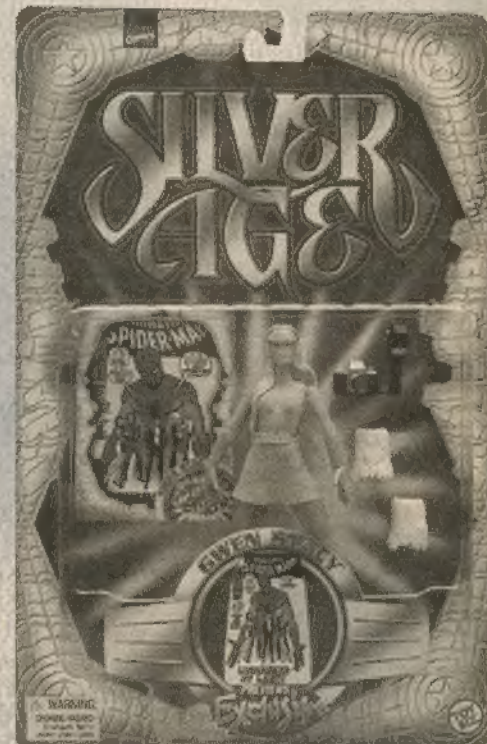
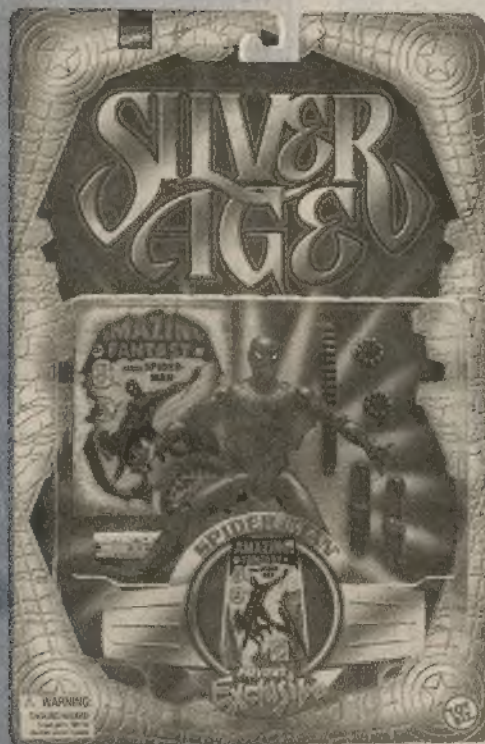
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Please only one entry per family or household. Hurry, the deadline is October 12. Five winners will be chosen from the entries received and the results will be announced in *CBG* #1355.

Publishers: If you would like to donate prizes for the Price Guide contest, please send them to Projects Editor Brent Frankenhoff, *CBG*, 700 E. State St., Iola, WI 54990.

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Eddie Campbell schedules collected *From Hell*

By Gary St. Lawrence

Fans who might have missed the original editions of the Eddie Campbell-Alan Moore collaboration *From Hell* need only wait another couple of months to have the whole project in their hands.

Under his own imprint, with Top Shelf Comics distributing it in the United States, Campbell is finishing production work on a 560-page collected softcover edition of the series, including last year's follow-up, *The Dance of the Gull-Catchers*.

From Hell was the teamed effort of Campbell and Moore to reconstruct the Jack the Ripper murders of the late 19th century that took place in Whitechapel, England. The story's premise was based on the theory posed by Steven Knight that the murders had been committed by royal physician Sir William Gull.

Reacquired rights. Campbell told *CBG* that he has been working to reacquire his rights to the project, after Kitchen Sink withheld all but

"It never occurred to me at the time that a publisher might not want to put out a collected edition of a series that did so well for them."

— Eddie Campbell



the foreign publication and multimedia rights to the series.

"It never occurred to me at the time that a publisher might not want to put out a collected edition of a series that did so well for them," Campbell said.

"Certainly, with the original Kitchen Sink, there was no reason to think that situation would happen, because they were in the business of publishing books. But the company fell into the hands of people who weren't interested in publishing books. That wasn't their game and it wasn't what they were about. Nevertheless, they held the rights to *From Hell* and they could have theoretically held the rights forever.

"So it was imperative that we got the rights back as quickly as possible, which meant trading in the money we'd received, about \$15,000 between myself and Alan Moore."

Large book means large production. Campbell added that he was initially afraid of approaching the idea of collecting *From Hell* into a single book, not just because of its enormous size, but because of the production logistics involved.

"It just seemed too big for me to handle, because I'm just a one-man show," he said.

"But I've managed to network with the right people to the work toward bookshelf and foreign editions. So all I've really got to manage is the direct-sales editions.

"And I'm getting many inquiries — many more than I expected — about

a fine-paper hardback edition. There are some logistical problems that I've got to solve regarding binding and printing it with multiple papers, and those problems, right now, are unfeasibly expensive."

What's in, what's out. The collected edition will reprint all the original *From Hell* material and last year's *Dance of the Gull-Catchers*.

Campbell said he discarded the idea to include what he called "extraneous material" that he used to transform the 24-page *Gull-Catchers* story into a full 48-page graphic novel.

"We exhausted all the new *From Hell* material when we did *Gull-Catchers* last year," he said. "For that, I pulled in all the *From Hell* sketches I could find out of my files and I wrote an article about *Punch* magazine's original coverage of the Whitechapel murders.

"But that was kind of extraneous material, in relation to the core material, and it was never meant to be included with *From Hell*. In the softcover, we're just going to include the *Gull-Catchers* story. I was going to say we're presenting it in its essential simplicity, but there's nothing simple about it."

The collected *From Hell* will be released in November with a cover price of \$35 and will be available through Diamond and FM International.

Plans are under way for the later release of a signed hardback (and possibly slipcased) edition.



Collins announces tour dates

Writer Max Allan Collins has announced his fall tour dates in promotion of his latest Nate Heller mystery, *Majic Man*, in which the private detective investigates the Roswell incident. Collins will also promote *Regeneration*, a collaborative novel written with his wife Barbara, who will accompany him on the tour. The novel is the couple's first work together, and Collins said, while it's marketed as horror, it's "really psychological suspense, a black comedy about Baby Boomers pitted against Generation X."

The main part of the tour begins the week after Bouchercon, a mystery convention in Milwaukee where Collins is this year's Guest of Honor. "Because of deadlines, our tour this year is limited to the Midwest," Collins added.

Tour dates and locations:

- Oct. 9** — Waldenbooks, South Park Mall, Moline, Ill., from 1 to 3 p.m.
- Oct. 14** — Barnes & Noble, 333 Collins Rd., Cedar Rapids, Iowa, from 7:30 to 9 p.m.
- Oct. 22** — Barnes & Noble, West Des Moines, Iowa, from 7:30 to 9 p.m.
- Oct. 23** — Mystery Bookstore, 1423 S. 13th St., Omaha, Neb., from 5 to 7 p.m.
- Oct. 28** — Borders, Clark & Diversey, Chicago, Ill., from 7 to 9 p.m.
- Oct. 29** — Centuries & Sleuths, 743 Garfield, Oak Park, Ill., from 7 to 9 p.m.
- Oct. 30** — Stars Our Destination, 1021 W. Belmont, Chicago, Ill., from 3 to 5 p.m.
- Oct. 30** — Borders, 1629 Orrington Ave., Evanston, Ill., from 7 to 9 p.m.
- Oct. 31** — Something Wicked, 816 Church St., Evanston, Ill., from 11 a.m. to noon.
- Nov. 2** — Prairie Lights, 15 S. DuBuque St., Iowa City, Iowa, from 8 to 9 p.m.
- Nov. 6** — HyVee, Muscatine, Iowa, from 11 a.m. to 1 p.m.

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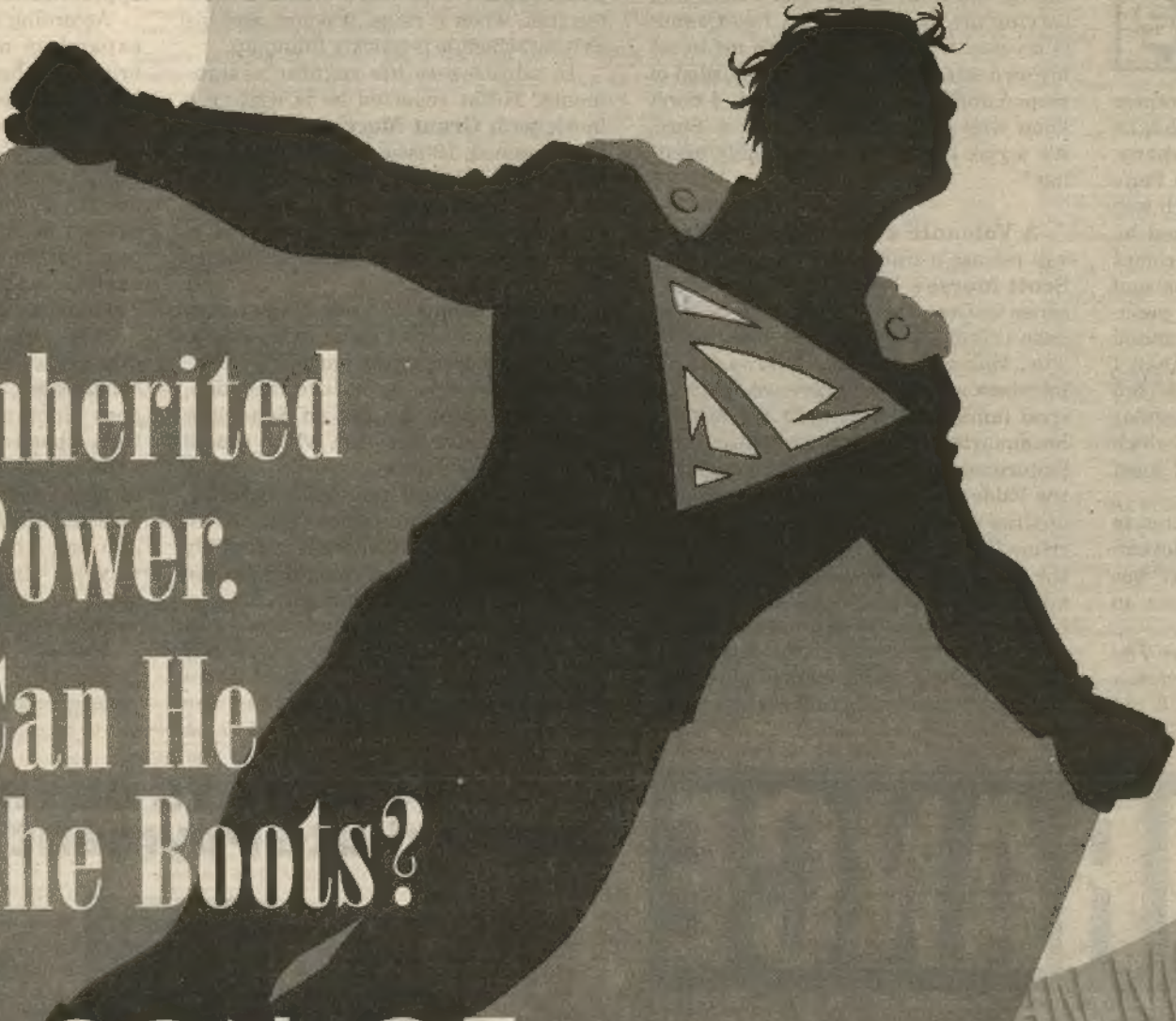
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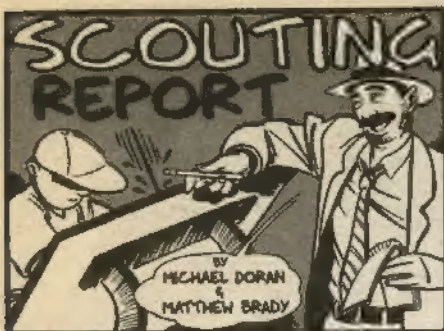
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DC COMICS



Allred flies solo. *Madman* creator Mike Allred recently announced that he will launch his own comics company, AAA Pop Comics, in January. AAA Pop's first title will be *The Atomics*, which was previously to have been published by Dark Horse. The move for Allred comes at a time of personal exhilaration and optimism for the creator. "At the precipice of the year 2000, I'm more excited about the direction of my work than I have ever been in my career," Allred said. "I have *Madman* going on a regular basis and now I have *The Atomics*, which I am committed to putting out at least nine times a year, if not 12."

The Atomics will have close ties to *Madman*, as Mr. Gun appears in November's *Madman* #16, and The "It Girl" has already made preview appearances in the back of *Madman*.

"It was important to me that *The Atomics* be connected to the *Madman* mythos," Allred said. "I wanted my straight super-hero material to exist in

the same universe, and I can cross them over as much as I want. While producing *The Atomics*, I plan to continue working on *Madman Comics*. I am going to do four-issue arcs and, when each one is done, I will have Dark Horse solicit them and put them out. My goal is to be as productive as possible and that meant taking the reins of my own career and carving my own path. AAA Pop Comics is my way to do that. It allows me to set my own schedule and take the burden of responsibility on my shoulders. I don't know why more artists don't do it. Sure, it's a risk but it's also extremely exciting."

A Volcanic collection. Oni Press will release a trade paperback collecting Scott Morse's *Volcanic Revolver* miniseries in December. Focusing on the Valdezo crime family of New York in the '30s, *Volcanic Revolver* follows family members as they seek revenge against a rival family who destroyed one of their headquarters. The collected edition also features such supplemental material as the Valdezo family album and a detailed outline of the structure of organized crime in the story. "I am excited to see the full *Volcanic Revolver* ending up in one volume. I think it's a story that really benefits from being read in one sitting, as it is less about the big events than it is about the moments in between: stuff of life that really makes things happen."

The 120-page trade paperback will be printed in a 5" x 8" digest size and will retail for \$9.95.

Millar's manic schedule. With regular writing gigs including the recently announced *The Authority* job and co-writing *Adventures of Superman* with Stuart Immonen, Mark Millar is finding that, when it rains, it pours, and his writing schedule is quickly filling up.

In addition to his regular assignments, Millar reported he is writing a movie with Grant Morrison, writing a yet-unnamed, 12-issue creator-owned series, a three-issue arc called "Nowheresville" for *Vampirella*, and various one-shots and specials that are too good to pass up, such as the upcoming *Wonder Woman* #153.

"All this means that something has to give or I'm no longer going to be able to conceive children by the end of the year," Millar joked. "So, as nature intended, I'm wrapping up my run on *Superman Adventures* later this year, which should ease things up a little.

"I've had a great time on that series, and the Superman office (and Mike McAvennie in particular) is incredibly good to work with. I'm going to miss the series, but we're going out with a bang: 22 one-page stories in a single issue with art by some of the best guys currently working in the industry. I know that's a vague, sweeping statement, but the truth is that I'm still unsure who's on

board."

Earth X redux. While Marvel's *Earth X* limited series by Alex Ross, Jim Krueger, and John Paul Leon is entering the home stretch of its run, both Ross and Krueger recently confirmed that a sequel has already been approved and is in the formative stages.

According to Krueger, the sequel will expand on many concepts that were briefly touched on in *Earth X* and will be titled, appropriately enough, *Universe X*. "The sequel will take place three years after the end of *Earth X*," Krueger said. "Whether this takes place after *Earth* is destroyed and what characters it features, I don't want to say right now, except that the 'Prince' that Luna has been seeking will be featured much more prominently in *Universe X*."

Ross, the originator and plotter of the original series, called *Universe X* a "very complicated, very ambitious sequel that goes along an entirely different track from what you've seen in *Earth X*, filled with all the same characters and plenty of new ones, as well. It's an extension philosophically of the original concept Jim and I hammered out so, in a weird way, it's almost like different stages of what would be considered end-of-the-world-type mythology."

Universe X will be formatted like its predecessor: 12 issues bracketed by 48 page specials. An artist for the series is yet to be named.

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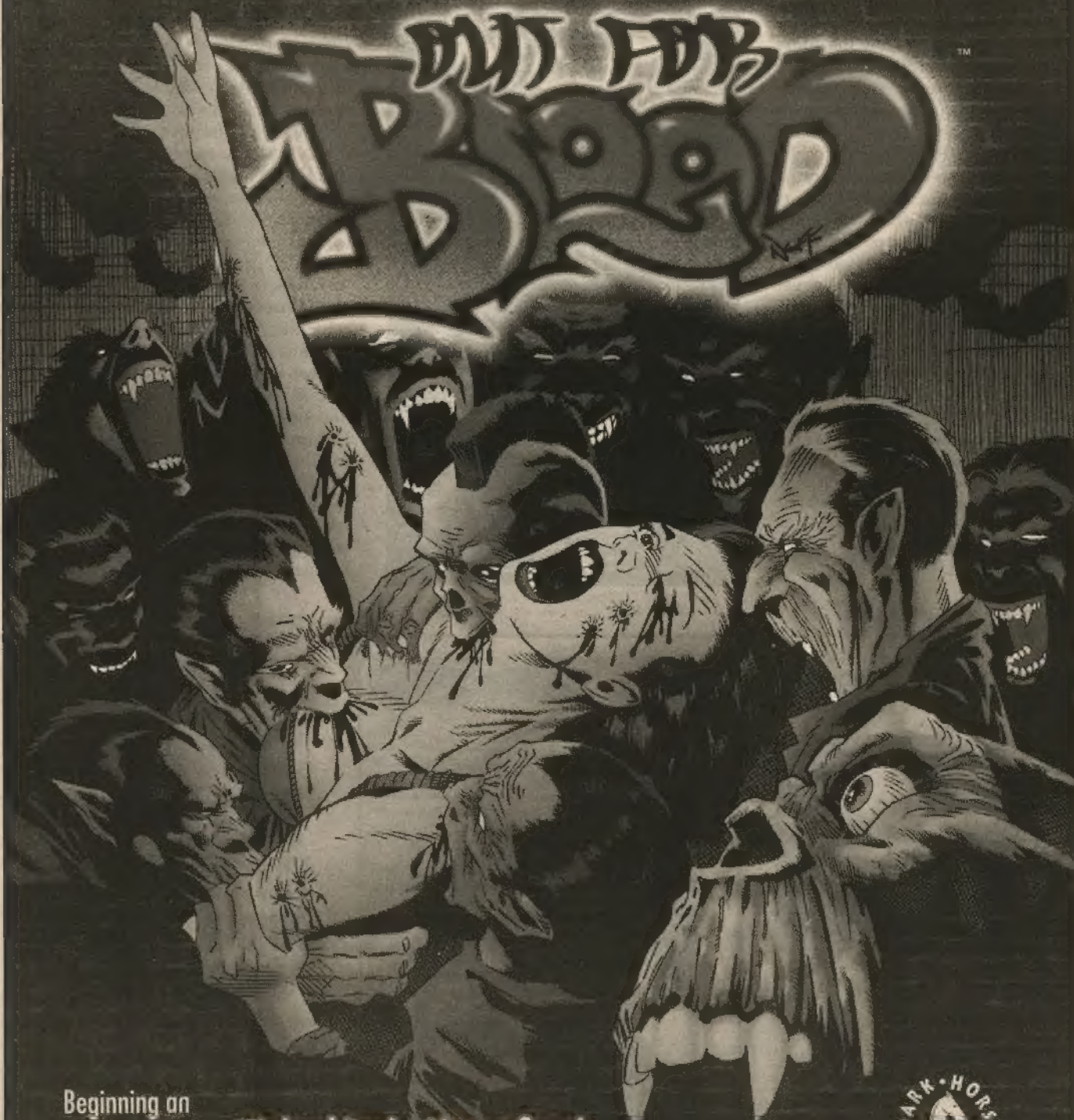
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**SEPTEMBER
RELEASES**

On sale September 1

Aliens: Xenogenesis #2

American Splendor: Terminal

Mystery Men #2

Oh My Goddess: The Fourth Goddess #5

Star Wars: Mara Jade—By the Emperor's Hand
(trade-paperback collection)

Star Wars: Return of the Jedi—MANGA #3

The Terminator: The Dark Years #1

Usagi: Grasscutter (Lid HC)

On sale September 8

Aliens vs. Predator: Eternal

(trade-paperback collection)

Dark Horse Extra #16

Heart of Empire: The Legacy of Luther Arkwright #6

Hellboy: Box Full of Evil #2

Masakazu Katsura's Shadow Lady #12—

The Eyes of a Stranger #5

Star Wars: The Bounty Hunters—

Scoundrel's Wages

On sale September 15

Buffy the Vampire Slayer: The Origin

(trade-paperback collection)

Dark Horse Presents #146

Gunsmith Cats: Bean Bandit #9

Gunsmith Cats Shot Glass Set

Bob Burden's Original Mystery Men #3: Screwball

Predator: Xenogenesis #2

Sin City: Hell and Back #3

Usagi Yojimbo #31

ZombieWorld: Tree of Death #3

On sale September 22

Batman/Tarzan: Claws of the Cat-Woman #1

Blade of the Immortal #37: Heart of Darkness #3

Blade of the Immortal Zippo

Drakuun: Shadow of the Warlock

(trade-paperback collection)

Star Wars #10

Xena: Warrior Princess #1

On sale September 29

Buffy the Vampire Slayer #13

Dirty Pair: Start the Violence (one-shot)

Ghost #12

Out for Blood #1

Outlanders Vol. 7 (trade-paperback collection)

Star Wars Tales #1



Apparently, **Michael Fleming** of *Variety* confirmed that the role of Cyclops, the final major role to be cast in the *X-Men* film, will be played by **James Marsden** (*Disturbing Behavior*). In addition, the role of Professor X's mansion will be "played" by Parkwood Estate, the 55-room mansion that was previously seen as **Adam Sandler's** home in *Billy Madison*.

In a show of support for the film, 20th Century Fox released a statement regarding *X-Men* and clarifying that the film's release date is now June 30, 2000.

"Even at this very early stage, there's a tremendous amount of excitement among the public and within this studio about *X-Men*," said **Tom Sherak**, chairman of the 20th Domestic Film Group. "We want to make sure that moviegoers can experience what we expect will be one of next year's most-anticipated films during the prime summer playing time."

Finally, a report from a Toronto paper contained an extra casting call for *X-Men*. Reportedly, the ad read: "X-Men. A feature film shooting in Toronto requires extras for the opening scene which takes place at a concentration camp in Poland in 1942. We need men and women 20-75, who are very thin/emaciated and are bald or are willing to have their heads shaved for two days to work on the film."

A second ad read, "X-Men. A feature film, *The X-Men* is looking for people 35 to 70 years to play dignitaries and politicians over two nights at the end of Sep-

tember. Please apply if you own a tuxedo or floor-length gown."

Tooth and Claw on screen? Maybe. According to *Tooth and Claw* creator **Mark Pacella**, the new Image series is in negotiations with a yet-unnamed studio for possible development as a property. According to Pacella, development as a media property could begin as early as November.



Berry no fan of Storm? Recently, while discussing film roles for black women on BET's *Tavis Smiley Show*, **Halle Berry**, who will portray Storm in the upcoming *X-Men* feature film from 20th Century Fox, proved that she has weather control down by saying the chilly, "I've been reduced to doing a remake of a comic book called the *X-Men* because of a lack of work for black actresses."

Mero: Heavy Metal or Sonja? Recent reports claim that **Rena Mero**, (formerly known as the World Wrestling Federation wrestler "Sable") is considering starring in a television series that would spin off from the upcoming *Heavy Metal FAKK 2* animated film. Insiders report that she is about to sign on as Red Sonja for a syndicated television series that could make its debut as early as next spring.

Anakin DiCaprio for real this time? According to *London Daily Mirror* columnist **Ian Hyland**, **Leonardo DiCaprio** is ready to sign on as Anakin Skywalker in the upcoming *Star Wars: Episode II*. Despite numerous obvious hoaxes and false reports on the Internet that DiCaprio has already been cast, and Lucasfilm's firm denial that no *Episode II* characters except hold-overs from *Episode I* have been cast, Hyland cited "senior insiders" at Lucasfilm. According to the report, DiCaprio would make \$40 million portraying the young Darth Vader.

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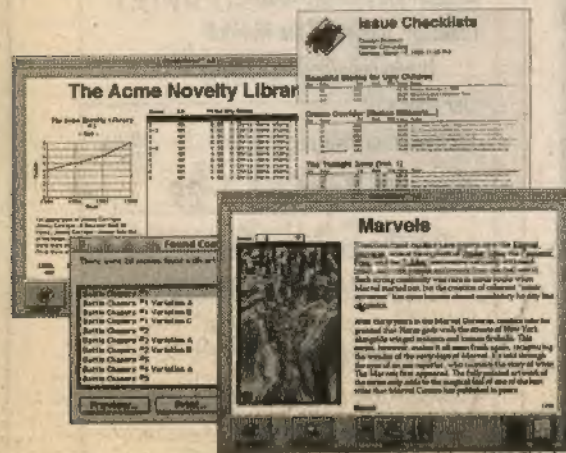
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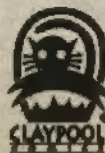


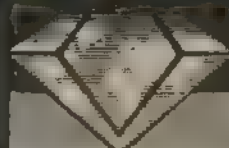
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New *Spawn* movie slated for 2000 Animated series leaves HBO

By Rob Allstetter

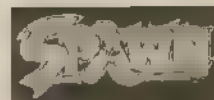
The sequel to the *Spawn* live-action movie could reach theaters as early as next fall, Terry Fitzgerald of Todd McFarlane Productions has announced.

"Barring New Line thinking the stuff is garbage," Fitzgerald said, "we're hoping to start shooting during the fourth quarter of this year and get it out in the third or fourth quarter of 2000."

"It lends itself beautifully to a Halloween-type release. Anyone who was disappointed in the first one because it was too youth-oriented or too whatever should be pleasantly surprised."

Fitzgerald reiterated that the sequel will be more adult than the first *Spawn* film. "We're really changing it. It's radically different. It's going to be R-rated, be heavy R-rated," he said. "Very dark. Very grim. I hate to use these movies to sort of pigeonhole it, but it will be *Seven* meets *Silence of the Lambs*."

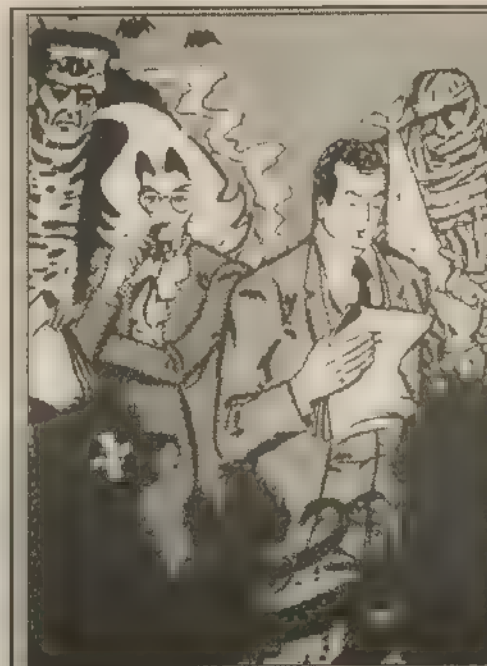
"The special effects will be very minimal. The dog will be gone. The kid will be



gone. Even *The Clown* and *The Violator* will be gone. It's more of a thinking man's movie than an action sort of kiddie-fest."

Animated series leaves HBO. After three seasons on HBO, the *Spawn* animated series is moving, according to Fitzgerald. "We were sort of upset over the fact that HBO was only willing to green-light six episodes a year, so we decided to pull the show from HBO and we will be producing it ourselves, starting next year. We are undecided if we are going to take it to another network, like Showtime, but at a minimum we'll go into production on direct-to-video 70- to 90-minute productions. We'll be able to load up with something really cool and not have to worry about soothing the censors and/or the people at HBO."

Fitzgerald said there will be a three-DVD collector's boxed set of the previous *Spawn* seasons with behind-the-scenes information, as well as a soundtrack of Shirley Walker's music from the first two seasons.



Supernatural Law option renewed

By Rob Allstetter

Batton Lash, creator of Exhibit A Press' *Supernatural Law* — formerly known as *Wolff & Byrd, Counselors of the Macabre* — said that the movie option on the property has been renewed by Universal Pictures.

"That means they are serious, if they are willing to pay for another option," Lash said.

"They told my attorney that they are still very much interested and want to continue development. It was very heartening to hear."

A script for the film has been completed by Stephen Mazur and Steve Wilson and is being passed around to directors.

Eastman gives the facts about *F.A.K.K. 2*

By Rob Allstetter

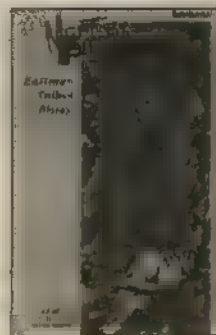
Kevin Eastman said that the *Heavy Metal: F.A.K.K.2* animated movie from Columbia Tri-Star should reach theaters early next year.

"The film's done," Eastman said. "The feeling is that they're going to release it in January. The stuff I've seen looks great."

The movie, based on the *Melting Pot* graphic novel by Eastman and Simon Bisley, incorporates computer-generated animation and was produced in Canada and Germany.

The cast includes Eastman's wife, Julie Strain, in the title role. Other voices include Judd Nelson, Billy Idol, and Michael Ironside.

"I look at it at like my own paintings," Eastman said of the film. "It's a war, and, when it's done, there are parts of it you like and parts of it you wish you had done better. But overall, I really like everything that is on it. Organizing more than 3,000 people over the last 33 months — it's a process."



Spider-Man explores a new world in new series

By Rob Allstetter

Spider-Man's finding a world of trouble — literally — in his new animated series.

Spider-Man Unlimited, which has its premiere on Fox Kids Saturday, Oct. 2, at 10 a.m. (ET), has Spidey off to a new world — Counter-Earth, specifically — where he's tracking down John Jameson, Carnage, and Venom. The first season's 13 episodes are described as follows:

- **"Worlds Apart" Pt. 1.** When he sees Venom and Carnage stow away on John Jameson's space shuttle to Counter-Earth, Peter Parker designs a Nano-Tech costume with new features and hijacks a shuttle to go after them. Landing on Counter-Earth, an Earth-like world ruled by The High Evolutionary, he's captured by the Knights of Wundagore, who prepare to take genetic samples of him.

- **"Worlds Apart" Pt. 2.** Spider-Man escapes from the Knights with the help of the Human Revolutionaries, freedom fighters led by John Jameson. He learns that Counter-Earth is ruled by Beastials, human-animal hybrids created by The High Evolutionary, who use Machine Men to enforce their laws. When Carnage and Venom, pursuing their own mysterious agenda, attack the revolutionaries' HQ, Spidey helps drive them off. Jameson invites Spidey to join his cause, but Spidey only wants to convince him to return to Earth.

- **"Where Evil Nests."** Settling in on Counter-Earth, Peter gets to know his new landlady, Naoko Yamada-Jones, and her son, Shayne. When Shayne is captured by the Bio-Mass, an amoeba-like creature under the control of Venom and Carnage, Spidey and a mysterious vigilante called The Goblin must rescue him. Afterwards Peter gets a job as a news photographer at the *Daily Byte*.

- **"Deadly Choices."** Git Hoskins, a Human Revolutionary who has unusual powers due to being experimented on by The High Evolutionary, steals a canister of deadly mutagen from Sir Ram's laboratory. Spidey and the Knights must reluctantly join forces to find Git, because the canister has a failsafe that will detonate a nuclear charge to prevent the mutagen from infecting Counter-Earth.

- **"Steel Cold Heart."** Spidey and Shayne befriend X-51, a Machine Man who has become sentient and no longer wants to serve The High Evolutionary. X-51 is hunted by the Knights of Wundagore and the Human Revolutionaries, who want to exchange him for one of their own being held prisoner. Spidey learns that the exchange is a double-cross and prevents it, and X-51 joins the revolutionary forces.

- **"Enter The Hunter!"** Sir Ram hires The Hunter, a human mercenary, to

hunt down Spider-Man. As bait, the Hunter takes a hostage, Karen O'Malley, and, as he does so, he learns Spidey's secret identity. Spider-Man must face The Hunter in his high-tech lair, rescue Karen, and somehow convince the mercenary that he's not really Peter Parker.

- **"Cry Vulture."** A friend of Naoko's is kidnapped, and Spider-Man sets out to save him. When Spidey learns that the victim is going to be used as a human lab rat, getting to him becomes a race against time — which is complicated by the appearance of two new Beastial foes, Fire-drake and Counter-Earth's very own version of The Vulture.

- **"I'll Met by Moonlight."** The rebels want to put a lethal power plant out of business, and Spider-Man agrees to help. Little does he know that, not only will he have to face off against Counter-Earth's Beastial Electro, but also against John Jameson's alter ego, Manwolf.

- **"Sustenance."** Aided by The Goblin, Spider-Man searches for the spaceship that can take him back to Earth. Together, they find the ship and a horrifying secret — the dark fate of The High Evolutionary's genetic failures, The Rejects.

- **"Family Matters."** The deepest consequences of The Beastials' subjugation of the human race are faced by Bromley, one of the most dedicated Counter-Earth rebels, when, in an attempt to free his brother from The High Evolutionary, he agrees to betray Spider-Man.

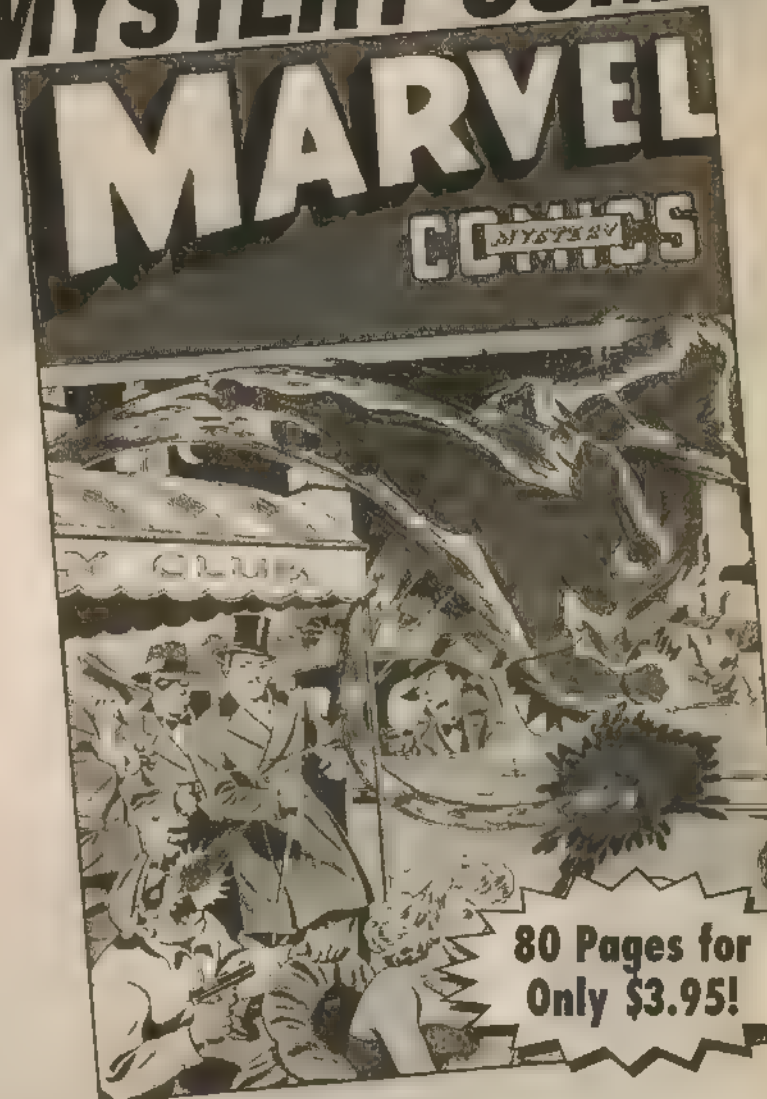
- **"One Is the Loneliest Number."** Spider-Man faces one of the gravest challenges of his life when he discovers that Eddie Brock and his symbiote have been separated. Instead of celebrating the end of Venom, Spidey must face off against Carnage and re-create his toughest foe — or Brock will die.

- **"The Sins of Our Fathers."** When Karen O'Malley is captured by The High Evolutionary, Spider-Man and the rebels come to her rescue, storming Wundagore Castle and going head to head with the Knights of Wundagore. But all is not as it seems, because The High Evolutionary's interest in Karen is more than an attempt to defeat the rebels' cause — it's personal.

- **"Destiny Unleashed" Pt. 1.** The High Evolutionary's patience is at an end. He wants Spider-Man and the rebels and he wants them now, so he institutes a reign of terror designed to make them give themselves up. But the sacrifice made by Spidey and the others proves even more dangerous than anticipated, when Venom and Carnage strike — and the destruction of Counter-Earth seems assured.

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Rick Norwood
Comics Revue
P.O. Box 336
Mountain Home, TN 37684

Oh, so my trivia question about Desmond Llewelyn was "simple," was it (CBG #1347, *Oh, So?*)? Here then, on the same subject, is one of the hardest trivia questions I have the answer to. As far as I know, this answer has only been revealed once. What is the real name of the character Q in the James Bond movies? Not the actor's name, the name of the fictional person whose code name is Q. Bet you can't get that one.

[Oh, yeah? Never underestimate the group mind that is the CBG editorial staff.]

JJM: I'm completely ashamed to admit I had an answer off the top of my head. To compare it with yours, check the end of this column.]

Dana Gabbard
PMB 362
3010 Wilshire Blvd.
Los Angeles, CA 90010

I think Michael Silberkleit confused the Comics Code with the Comic Book Legal Defense Fund when he spoke of defending the industry. The litigation the CBLDF has had over the past decade speaks to how threadbare any claims are of the Code protecting comics. A Code seal means nothing to zealous (and often politically ambitious) prosecutors.

Some years ago I mentioned in a

CBG letter how small the Code seal is on covers today compared to when the Code was originally introduced. In 1954 the seal was huge. Now, a dime can cover it. I think that graphically illustrates how much the Code's value has shrunk.

Perhaps the marketing efforts of the Comics Code organization can continue (and expand). But the Code itself has outlived its stated purpose and should make a graceful transition to the new needs of a new era.

Dave Kell
814 Clark
Canton, MO 63435

Let me just add my name to the list of people who have suggested that you collect the Mr. Silver Age columns by Craig Shutt into one book. It would be great, and I'd be able to reread all of those columns I neglected to save.

Sheila J. Gross
26 Bayberry Close
Piscataway, NJ 08854

Randall Crawford's letter about Captain Mar-Vell got me thinking about Captain Marvel — the original one, the one who says, "Shazam!" There are many more characters than you mentioned who are derived or inspired by CM, in addition to the members of the Marvel Family.

Just off the top of my head, I thought of Thunderbunny, Hoppy the Marvel Bunny (part of the Marvel Family?), and

Atomic Mouse ("The Little Cheese"), plus possibly Captain Carrot. I tend to think of Carrot as more similar to CM than to Superman, because it requires an action to transform from his civilian identity, rather than just a change of clothing.

Here's another, related topic — name characters who have a lightning bolt as their chest emblem. In addition to the folks I have named above, there are Nexus (and all his replacements), Kevin Matchstick (Mage), Madman, Freaka-zoid, and more. I leave the expansion of this list as an exercise for the reader and an excuse to browse the back-issue bins.

[BWF: How about Golden Age Flash (upside down), Silver Age Flash, Electro, Black Lightning, and the current Flash?]

Lon Levy
55 N. Martine Ave.
Fanwood, NJ 07023

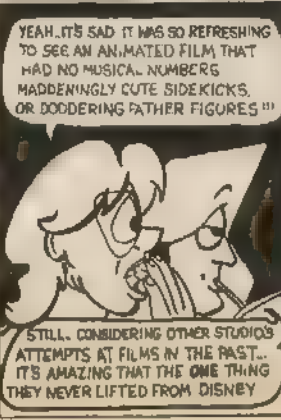
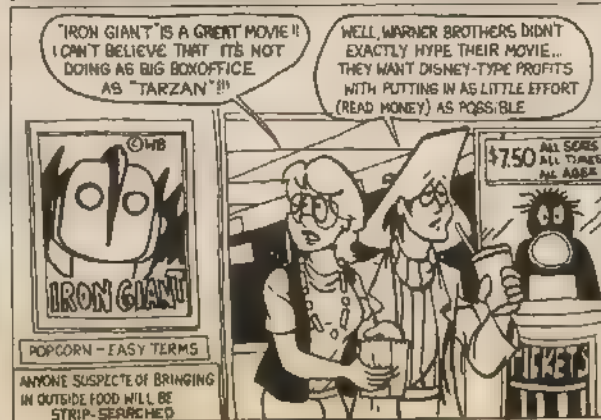
Castle Waiting, Bone, Barry Windsor-Smith's *Storyteller*, Alan Moore's *Lost Girls*, *Lost Stories*, *The Replacement God*, *Omaha the Cat Dancer*, *Sonic Disruptors*, *The League of Extraordinary Gentlemen*. What do these very different titles all have in common?

They are all "broken stories." They were all intended to be tales with a beginning, middle, and end, and they are all incomplete, although for varying reasons.

The League ... may simply be late. *Lost Girls* may be extremely late or abandoned.

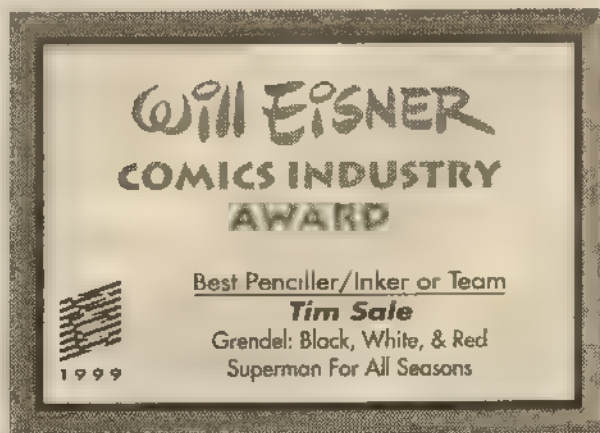
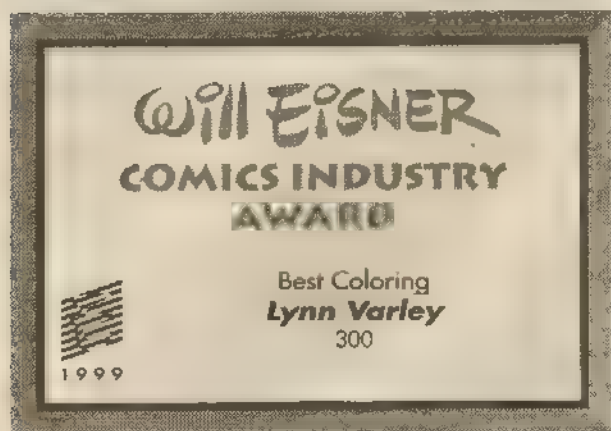
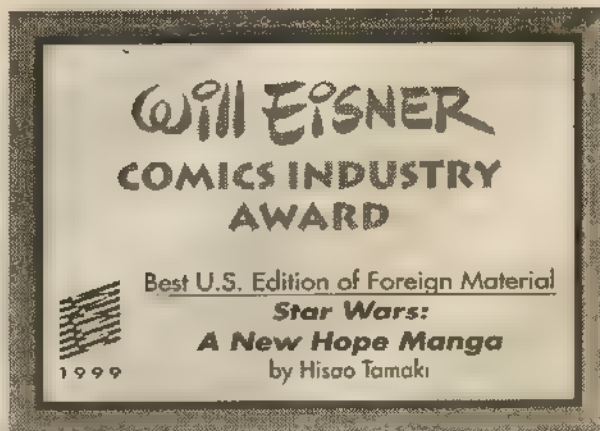
(Continues on Page 16)

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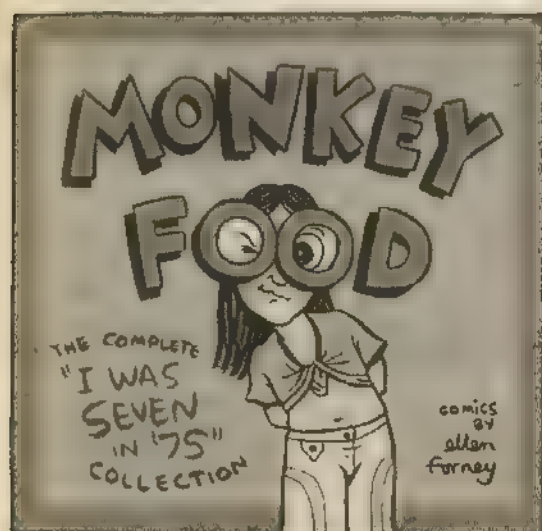
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Oh So?

From
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14

done. *Storyteller*, *Lost Stories*, and *The Replacement God* were victims of a marketplace which could not support them in sufficient sales. *Castle Waiting* and *Bone* are both on hiatus, while their creators pursue projects of greater monetary remuneration.

The reason for the interruption is irrelevant to the reader (except that I find the last one less excusable). The fact remains that the creators started a story, drew me into it, and then broke faith with me. In the case of *Castle Waiting* and *Bone*, I feel that I am being taken for granted. These creators are simply assuming that when they return to their incomplete project, I will still be here.

Maybe I will and maybe I won't. There's an extraordinary amount of material being published, all vying for my increasingly limited free time. I probably won't remember where these stories were at the point the creators walked away from them and I may no longer care.

The secret of serial publication is regular publishing. If a creator is not willing to make that commitment to his own work and to the reader, then why should the reader make the commitment to the work? Dave Sim is one of the few contemporary comics creators to show the same work ethic that people of the generation of Jack Kirby displayed.

This is making me increasingly wary of beginning any new series.

Perhaps comic-book creators should begin to model their works on the book industry, rather than periodicals, such as magazines. Show samples to a publisher, sign a contract, then finish the work prior to publication. If the work is self-published, then it's the equivalent of a vanity press. Take a day job, devote yourself to your creation during your leisure time, and publish when it's complete.

Storytellers should never take their audience for granted.

[Proust's *Remembrance of Things Past* was a novel in seven books — published from 1913 to 1928. Readers of

J.R.R. Tolkien's *Lord of the Rings* had to wait 17 years between *The Hobbit* and *The Fellowship of the Ring* — and a year between *The Two Towers* and *The Return of the King*. (You may recall that that's precisely the parallel *Bone* creator Jeff Smith drew when he announced his series' hiatus.) Alexandre Dumas didn't publish *The Vicomte de Bragelonne* until three years after *Twenty Years After*, which wasn't published till a year after *The Three Musketeers*.

Audiences should never take their creators for granted; creators, too, need to eat and, often, to care for their families. This is not to say it's not disappointing to have to wait for the next installment of something incredibly cool. But both Alan Moore and Neil Gaiman, for example, discussed in these pages the demands for them of a well-told story — and I'm willing to put up with a lot for one of those.

On the other hand, there's an entire buying public, I think, which is converting to consumption only via paperbacks. That way, at least the readers get a story arc with some sort of point, even if they don't have the resolution of a series. (And some comics series don't have a resolution, of course.)

Mark Stanislawski

Just a short letter to all the readers out there that *The Elvis Files* will make its debut in January with an eight-page introduction of sorts. The prologue will be in *Blue Moon Comics' Infinite Tales* #1 by the regular *Elvis Files* team, Mark Stanislawski and Peter Deluca.

I certainly hope you look for it and enjoy it, because it's a taste of what will be in *The Elvis Files* mini-series from my self-published Good Ideas, the first issue of which we hope will debut in April 2000. The mini-series is three issues, and all three issues will be published on a monthly basis, so please be on the lookout for it.

Joe Petrilak

When I was 14 years old and a freshman in high school, I picked The Comics Code as my subject for the oral report for class. Nervously I stood at the podium and told the class everything I knew:

"Uh, comics were bad, so they fixed them in the 1950's with The Comics

Code. The Comics Code establishes good taste in comics and does not allow killing and bad stuff. Thank you." I think I got a sympathy B for the assignment, mostly because I was in a class where no one read comics.

Now, 16 years later, I finally get to read the Comics Code for real:

A few interesting points.

I have been searching for the past two years for a copy of *Seduction of the Innocent*. In my pursuit of a copy, I read several reviews, mostly pointing out that E.C. went out of business overnight. Reading the Comics Code today, I can see how.

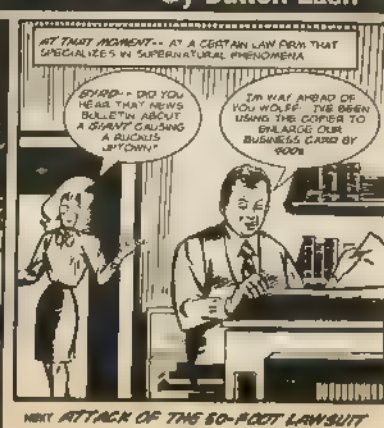
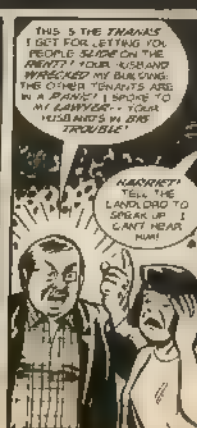
J. Morgan, a reviewer of the book on amazon.com wrote, "... A feeling of outrage sweeps the country, putting many quality publishers out of business and forcing the remaining publishers to enact the Comics Code Authority. From now on, every comic would be published with a children's stamp of approval, making the stories bland as milk toast. E.C. comics lost fan favorites such as *Tales from the Crypt*, *Vault of Horror*, and *Haunt of Fear* to the code..."

The Comics Code was a collaboration by many sources to point the finger at E.C.; this is plainly seen in the Code. Gaines just took a side step and started printing his baby *Mad* as a magazine and survived, but the damage was widespread. The credits in the back list a good 100 comics publishers, 70% of which I never heard of because of the book, and all the remaining publishers were scared to death of this maddening crowd of do-gooders.

On the Comic Art & Graffix Gallery at comic-art.com, the author wrote of Wertham, "After the publication of this book, New York Comic Art Convention founder and promoter Phil Seuling invited Wertham to be a member of a panel at the coming convention to speak to 'his fans.' In reality it was a setup. When Wertham arrived at the panel he found himself the target of angry comic fans who complained he ruined the field in the fifties. Hecklers were throughout the audience and with the animus reaching a fever pitch, Wertham left the panel and the convention. He never wrote another word on comics and died in 1981."

So I guess there is some poetic justice
(Continues on Page 18)

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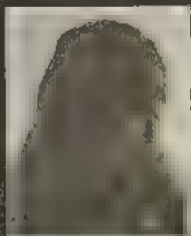
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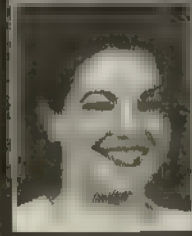
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to it all, after all is said and done

A friend of mine asked me what if Wertham were alive today and what he would think up and that's not really a fair question; the Comics Code was reacting to a time in America when kids were practicing "duck and cover" to survive an atomic bomb. Paranoia was at an all-time high, and this was just a reaction to these circumstances. I would like to see the Code 20 years from now and read all three incarnations side by side; *That* would be interesting

So I finally found a copy of *Seduction of the Innocent*. It is a well-written, well-researched book based on erroneous facts. But *SOTI* is an important book, nonetheless. So after two years, I have my copy. The first 12 or so pages are lofty and captivating. Wertham does not even use the words "comic books" until well into the book — and this is great writing. Page after page of logical conclusions based on erroneous facts by a good author leave us here today with the Comics Code. I have secured the rights from the publisher to have a printing made of *SOTI* for my Convention in June. And for an added touch of poetic justice, Chris Oarr, President of The Comic Book Legal Defense Fund, is writing the introduction. The book will be solicited in *Previews* around Christmas, and a portion of the proceeds will go to the CBLDF. I did this so everyone can read *SOTI* and see the book that led to the Comics Code.

I would also like to hear everyone's opinion on the Comics Code, free speech, and *SOTI* and I wonder what Wertham would think about Gemstone reprinting E.C. comics today.

[The Comics Code wasn't designed specifically to "point the finger at E.C." It was only one of the targets of the day. And it wasn't written to satisfy Wertham's criticisms; he quickly wrote "It's Still Murder" to attack the Code and sold the article to *Saturday Review*. (By the way, Wertham's lack of grasp of his topic was indicated by his bibliography; many of the "companies" he listed were different forms of the same company — for example, *Tiny Tots*, *Educational Comics*, and *Entertaining Comics* were all E.C.)

In fact, Wertham had no objections I can recall to adults reading whatever they chose — and he became fascinated by the existence of the world of fans and fanzines, though he never seemed to grasp such subtleties as the differences between comics and science-fiction fandoms. Nevertheless, he corresponded with comics fans for some time and wrote a book called *The World of Fanzines: A Special Form of Communication*.

Since *Seduction of the Innocent* came out in 1954 and Seuling's cons weren't for another decade or so (by which time, comics fanzines had been going for some time, with several going to Wertham), Wertham would have walked into any fan gathering with his eyes wide open. And he had long since turned his attention away from comics and to TV]

Robert Moraes

In the past few weeks, I've heard that new JLA writer Mark Waid and current Avengers writer Kurt Busiek have submitted to the re-

spective editors at Marvel and DC a story idea for an Avengers-JLA crossover. There is general agreement that, if the editors at both companies give the green light for the story to be written, it should be drawn by George Pérez, the same writer-artist who wanted to do such a crossover more than 20 years ago.

I've written to *CBG* in the past saying that Marvel-DC crossover ideas were starting to become uninteresting. But, if these two companies do only one more crossover story together, it should be with the Avengers and The JLA. Mark Waid and Kurt Busiek are two of the best writers in comics, and they could craft a story together which would make such a crossover interesting and exciting for readers.

I think many comic-book readers would like it, if this project did take place. So I ask the editors of both Marvel and DC to do this story. It's been a long time in coming and it's a story that needs to be told.

David L. Applegate

1172 S. Plymouth Court, Unit 1 NE
Chicago, IL 60605

For many years I have read Peter David's engaging *But I Digress* column with varying degrees of agreement and disagreement. Still, when he writes about the field of comics, there is usually some support for his opinion, whether I happen to agree with it or not, and it is usually entertaining.

When he has ventured into other realms, those topics, often political, have led him to voice opinions with which I have disagreed. I have, nonetheless, kept still; although the views had nothing to do with comics, they were matters of opinion, after all, and the title of the column is, of course, *But I Digress*. But matters of fact are matters of fact, not opinion, and I sometimes have the feeling that neither he nor his editors bother to check his "facts." And so I now take keyboard in hand.

In the course of digressing about the film *Iron Giant* in *CBG* #1346, David ridiculed the "duck and cover" drills that Baby Boomer school children underwent in grade school as "naive," based (apparently) on the supposed accuracy of nuclear blasts portrayed in *Terminator II*. I can't speak to the scientific accuracy of *Terminator II*, but there was a very sound reason for the "duck and cover" drill of the early Cold War years.

Atomic weapons of the early 1960s had nowhere near the radiation yield or the accuracy of today's nuclear warheads; they were designed, instead, to knock out targets by concussive force. If you weren't at ground zero, then, you had a greater risk of being crushed to death by a building that collapsed as a result of the subsequent shock wave than you did of being killed by the initial blast. Taking refuge under a structure, even a desk, at least in part decreased that risk.

[JJM's answer to Rick Norwood (see Page 14): While other kids in high school were ingesting harmful substances and otherwise having fun, I was immersed in the *James Bond 007 Role Playing Game*. That's where the name of Q — Major Geoffrey Boothroyd — was burned into my brain (along with M, by the way: Admiral Sir Miles Messervy). Of course, if this secondary source was wrong, I stand ready to be reeducated.

I still don't know whether Bond ever defended himself with a woman's body, though.]

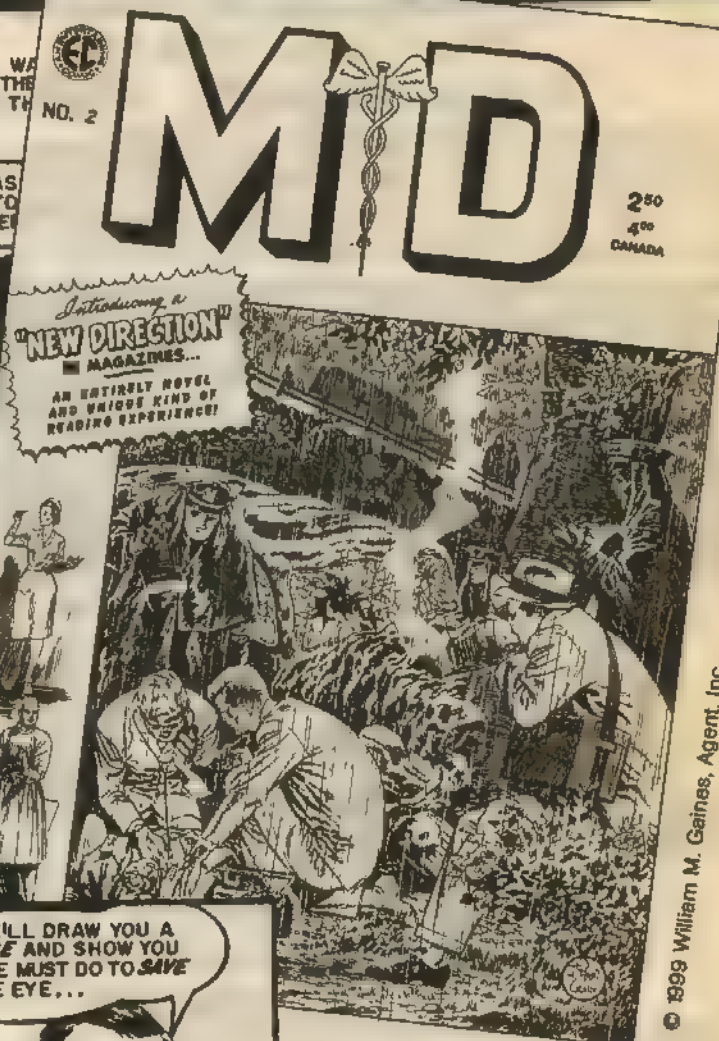
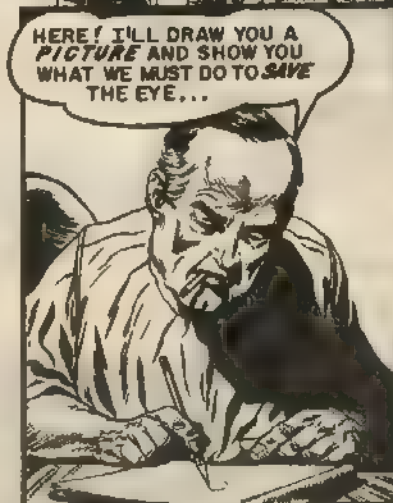


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— Neal Adams

Neal Adams: *The Sketch Book*

When he sent me a review copy of *Neal Adams: The Sketch Book* (Vanguard, \$14.95), Arlen Schumer included a note saying he thought I was a fan of Adams' work, but, if I wasn't, I might be after reading this book. He was right on both counts. I was already a fan of Adams' work — and I'm an even bigger fan after reading this book. It's a fascinating look inside the head of one of comicdom's all-time great artists.

The sketch book is just that: dozens upon dozens of initiatory drawings — most of them previously unpublished — for comic books, toy designs, advertising gigs, and paintings. Compiled and designed by Schumer, it features commentary by Adams covering a wide range of artistic and storytelling matters. He writes about how he uses his sketches in the composition of a comic-book page, to solve drawing problems before going to the finished work, and so on. He makes it clear that there is no one way for an artist to use this tool but makes a convincing case for his methods. He also discusses his own artistic successes and failures.

I would recommend this sketch book to any fan or professional with an interest in storytelling. Writers will come away from it with new ideas to apply to their work, and, for artists, it's a virtual Rosetta Stone. It would be an especially spiffy gift for any young artist, though parents should know it contains a couple of sketches from life drawing classes. I had no problem letting my kids look through the sketch book, but I think all of us know that mileage can and does vary.

Kudos to Schumer for putting together an impressive package. Of course, that's not too surprising

From broccoli to Bravo

considering that, with Sherri Wolfgang, he's half of Dynamic Duo Studios. They create a lot of comics-oriented advertising images, drawing on an obvious love of comics. I'm a big fan of their work and, if I do decide to run for President again, I want them to design my campaign.

Viz Comics sent both *Neon Genesis Evangelion Vol. 3* and *Neon Genesis Evangelion Special Collector's Edition Vol. 3* (\$15.95 each). The former is the "western" edition of Yoshiyuki Sadamoto's science-fiction thriller; the latter preserves the original right-to-left format of the Japanese version.

I went with the "western" edition for ease of reading. I'm first and foremost a "story" guy and I didn't want my fumbling with the unfamiliar format getting in the way of enjoying the book.

High marks to Viz for the packaging of this graphic novel: Everything that I really needed to know about the characters and their situation was included in the back cover copy. Even though I haven't read the first two *Evangelion* volumes, I never felt out of the loop.

The story? A mysterious entity code-named "The Angel" almost destroyed the human race in 2000 A.D. Fifteen years later, "Angels" have returned, and mankind's only hope of fighting them are the "biomechanical" weapons known as the "Evangelion" units: huge suits of armor worn by human hosts.

This volume focuses on a triangle of sorts. There is Shinji, one of the Eva pilots; his long-estranged father Gendo, supreme commander of the clandestine United Nations research organization that builds and dispatches the Evas; and Rei Ayanami, another pilot who has some unknown relationship with Gendo.

I've never been a big fan of "mecha" manga, because I felt the creators were spending more time designing the machines than their human characters.

That's definitely not the case here. The action and the machines are part of the story, but it's the characters who drive it and give it meaning. I'm curious about these characters and how they relate to one another — and am looking forward to seeing their feelings and secrets revealed.

The quality of this graphic novel earns it my recommendation. And, at just over 160 pages of story, it also rates high on the old

"bang-for-your-buck" chart. Get thee to thy local comics retailer and check it out.

Addendum: the first two volumes of *Neon Genesis Evangelion* are available in regular and collector's editions.

If you enjoy this current volume as much as I did, you'll want them.

David Yurkovich remains one of the most unusual voices working the comics form, one of those creators for whom "talent deserving of wider recognition" categories are created. (Why he hasn't yet been recognized by any of those baffles me mightily.)

Yurkovich's *The Broccoli Agenda* (Sleeping Giant Comics, \$7.95) is a 96-page graphic novel which will ship in mid-November. Like his earlier works — *Death by Chocolate* and *Threshold* — it takes place in an universe where you never know whether to laugh or scream at the bizarre heroes and villains before you.

The Broccoli Agenda begins with a conversation between "a man literally made of organic chocolate and working for the FBI and a man with broccoli sprouting out of his head and wanted for murder."

Then come the guns and the mobsters and the legends and the secrets and the heroes and the villains and the tragedies and, oh, yes, the produce. Yurkovich is an original; no one tells the stories that he tells, and, if they did, I doubt they could tell them any better than he does.

Yeah, for eight bucks you could get some Elseworlds-Imaginary Story about what Superman's life would be like, if he were raised by fundamentalist accountants or something — and it would be in bright color on really slick paper — and you might even enjoy it in a kind of I-can-read-this-comic-book-in-my-sleep sort of way. But that's not how I raised you. Go for the gusto. Go for something you haven't seen before. Go for *The Broccoli Agenda*.

The Broccoli Agenda will be available from Diamond and Cold Cut distributors; you'll probably have to special-order it, because your local comics retailer probably won't order any copies for the shelf. Unless your retailer is my fellow CBG writer Cliff Biggers; he wrote the introduction for this graphic novel and has been one of Yurkovich's biggest boosters.

Buy *The Broccoli Agenda*. You won't be disappointed. And, if you



are, send your copy to me and I'll send you \$8 worth of other comics. How's that for a deal?

One more. *Cartoon Network Starring #2* (DC, \$1.99) gives us "Johnny Bravo" in his first comic book. I've never seen the cartoon itself, save for the occasional promo spot, so this was my first exposure to the character. Yawn.

Bravo is a blond loser, constantly on the prowl for attractive women.

While the character design is keen, the stories and feature pages in this issue are not. Maybe this material is hilarious, if you've watched the cartoons, but I sat there wondering if I'd crack even a small smile before I finished the issue. I won't keep you in suspense. I didn't.

I wonder if the problem I had with these two stories — and the "Powerpuff Girls" story from the first ish — stems from their writers trying to simply transfer the cartoons to the comic books without understanding that, some similarities notwithstanding, the two are not the same thing.

You can't print an animated cartoon on paper, but you can do good comic-book stories using characters from a cartoon. However, unless and until the editors and the writers of *Cartoon Network Starring* figure out how to do that, I suggest you give the title a big pass.

Tony Isabella, "America's Most Beloved Comic Book Writer and Columnist," awaits your campaign contributions — no, wait, that's not right — your comments on and review copies for this column at: *Tony's Tips*, P.O. Box 1502, Medina, OH 44258. You can also e-mail Tony at: tonyisa@ohio.net.

Once a week not enough for a real fan like you? You can also read Tony's daily online column at: <http://www.wfcomics.com/tony>



Creating a universe

Wouldn't it be neat to have a deal like Alan Moore's and create a universe from the ground up?

I asked fans what they would do with a blank slate:

- Streets named after cheerful trees, not dead comics creators.

- By tradition, clashes of titans are always "shirts vs. skins."

- Due to radiation from Hiroshima and Nagasaki, manga characters have normal-sized eyes

- New York City becomes a smoldering scene of fire and brimstone because some comics company claimed to have "The Original Universe."

- Wiley aliens design spacecraft control panels that can't be reprogrammed by bleary-eyed super-heroes five seconds before crashing

- Hell is for bad people, not good people who were stabbed with a ceremonial Swiss army knife.

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COMICS IN YOUR FUTURE

Publisher's Picks & Retailer Reviews

For November releases

A number of publishers were recently asked to choose from the material they have scheduled to ship in November, which titles they felt would be most worthy of the attention of readers and collectors. Participating retailers were then asked to predict how popular each title will be and to grade each preview from A+ to F, according to how successful they found it as a work of art or entertainment.



Chassis #1

Image, 32 pages, color, \$2.95

Inwood: A different historical timeline, cars that fly, and women in tight racing suits: What else could the average red-blooded American teen-age male want? The premise of the comic book looks good, and the background of the characters is well thought out. Nice art and coloring. The story didn't keep my attention, but, after a couple of issues, the story could all come together. A mix of *Luftwaffe*, *Speed Racer*, and *Star Wars*. Cool! Grade: B.

Bennett: Unfortunately, *Chassis* is a case of the concept outshining the actual series. Neither story nor art (separately or together) is strong enough to bring to life what should be an exciting story of a retro-future full of '40s fashions and flying cars. Grade: C.

Biggers: *Chassis* is a perfectly adequate comic book, but neither story nor art has anything that gives it that extra "oomph." Some of the dialogue is almost embarrassingly bad, the situation reeks of outdated "Good Girl" storytelling —

The only thing that saves it is the retro-SF rocket-car background, and I'd like to see something more done with that. *Chassis* can't decide if it wants to tell a story or offer a lot of curvaceous figure art with little other purpose. I vote for the former. Grade: C.

Keeney: This is absolutely average. The characters, setting, plot, art, humor, and drama are not that bad, but really not that good, either. Just average. If you are looking for a retro-future female *Speed Racer* with all of the simple plots and story devices intact, this is for you. Grade: C-.

Bahls: O'Neill brings a story of 1940s life with a combination of reality and futuristic ideas. We see Amelia Earhart in the opening scenes, and, as we continue, auto racing in a more futuristic setting. *Chassis* is a female race car driver from a wealthy, influential family. She has a robotic assistant and Asian attendant (guardian). This will appeal to anyone interested in action as well as racing. I es-

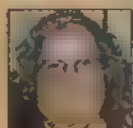
pecially enjoyed having a female lead who isn't just there as an over-endowed airhead, but one with intelligence and savvy. O'Neill's art is clear and done in a style that doesn't detract but adds to the story. Grade: A-.

Mateer: *Chassis*' challenge is to move the story ahead, while filling new readers in on who these people are and what they've been doing. That's a problem, because the large backstory slows things down; most of this issue becomes a setup for a big action piece in the second issue. Will readers come back? They should; the story, art style, and large cast of eccentric characters are fun, reminiscent of a disaffectioned *Speed Racer*. O'Neill's style makes his robots weirdly convincing (although the humans are sometimes too stiffly posed), and his futuristic stockcar races are dynamic, colorful, and exciting. *Chassis* isn't quite there yet but shows definite potential; it's worth a look. Grade: B-.

Retailers' grade: B-

Retailer panelists reviewing November titles:

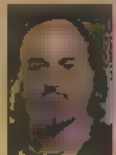
Peggy Bahls
Cosmic
Comics,
Helena, MT



S.A. Bennett
Dark Star
Books &
Comics, Yellow
Springs, OH



Cliff Biggers
Dr. No's
Comics,
Marietta, GA



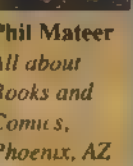
Diane Inwood
Fan-Quest,
Yuma, AZ



Mike Keeney
Comic
Corner,
Huntsville, AL



Phil Mateer
All about
Books and
Comics,
Phoenix, AZ



Heroes Reborn: Doomsday #1

Marvel, 32 pages, color, \$1.99

Biggers: It's about time Doctor Doom returned to the Marvel universe! Kudos to Marvel for making his return an event rather than just a single storyline; however, I'm curious to see if the other "Heroes Reborn" issues can maintain this intensity. Grade: A-.

Bahls: Another look at a different approach to the Marvel universe. I'm usually confused about the whole universe as it is. The story is well written and the art is good, but I think we don't need to see more new titles from Marvel. What we need is to see it flesh out what already exists without confusing us further. Grade: B-.

Keeney: How do you make a horrible event like "Heroes Reborn" into an interesting part of the Marvel universe? Give it to editor Tom Brevoort. Let him pull together some of the most creative minds in super-hero comics and

make it a special limited event. This series may not grab new readers, due to the complexity and wordiness, but it has lots of payoff for us old-time Marvel fans. This first issue is subtle, sophisticated, and clever. It reminds me of the last days of the New Universe, when anything could happen. I am looking forward to this series. Grade: B+.

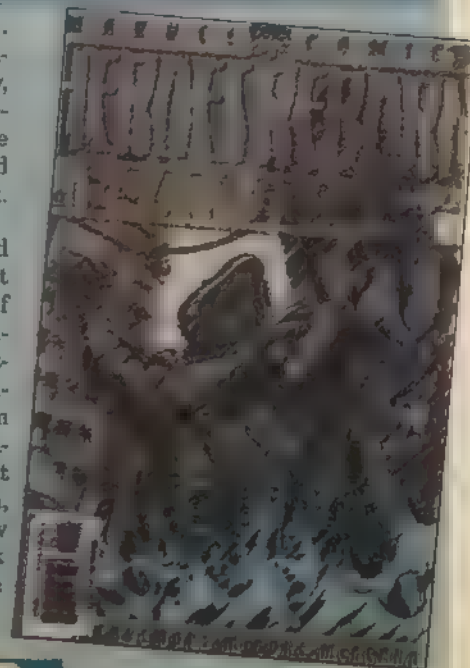
Bennett: Although the greatest of the Lee-Kirby villains, Doctor Doom has, through a combination of overuse and misuse, become a pale shadow of his former self (and nobody's much missed him these last couple of years). So if this "event" accomplishes anything, let's hope it'll be to, not just return Doom to the Marvel universe, but to his former preeminent position in it. If this sharp one-shot is any indication, that's exactly what'll happen. Grade: B.

Chris Claremont returns to Marvel's "Heroes Reborn" universe and brings back Doctor Doom, who has returned to the Earth (read by Frank Miller) only to find a new chaos. The one-shot leads into five additional one-shots that focus on the remaining heroes of this parallel universe. The event concludes with another one-shot, also written by Claremont, that returns Doom to the main Marvel universe.

Inwood: Here we go again. Marvel does these alternate-reality comics, then drops the story, now picks it up again. Isn't it confusing enough to try to follow the regular continuity? The good thing is that Doctor Doom is back. Grade: B.

Mateer: Between this and *Contest of Champions*, Claremont is proving himself the master of taking a Marvel "event" and making it better than anyone expected. Here, he combines a nicely nuanced characterization of Doom with the standard Claremont-Capable Woman Narrator (patent pending), and the result is a fun, if familiar, ride. Hard to tell how the other parts of this will stack up, but it looks as though the bookends are in good hands. Grade: B+.

Retailers' grade: B+



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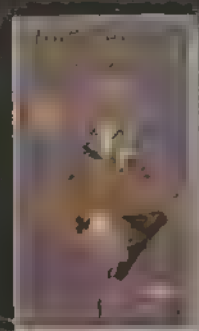
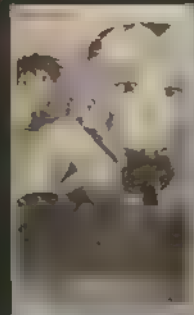
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Mud
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Barman
Milk Muds
Brandy Land
Creep
Crooked
Drainola
Fanatical
Ain't
Playbug
Slayer Asprin
Hippy Trash Bag
Shingle's Plaster Chips
Gums
Bawl Park Franks



SUN OCT 3

Born on this date
Harvey Kurtzman (1924) 75 years ago

MON OCT 4

Born on this date
Tod Smith (1952)
Chris Warner (1955)
Donna Karen (D K) Upshaw (1959) 40 years ago
Marc McLaurin (1964) 35 years ago

TUES OCT 5

Hero, an exhibit of the work of Yoshitaka Amano, opens at the Orensanz Center for the Arts in New York City. See Calendar Notes.

Born on this date
Tim Burgard (1957)
Jeff Nicholson (1962)

WED OCT 6

CBG #1353 ships — celebrating the 60th anniversary of *Marvel Comics* #1, which introduced the Sub-Mariner, The Human Torch, Ka-Zar, and other heroes — and started Marvel Comics.

Born on this date
Joanne Spaldo
Alfred Harvey (1913)
John Nyberg (1955)
Kathleen A. Webb (1956)
Michael Carlin (1958)
Jim Nelson (1962)
Jarwin McPherson (1966)

THURS OCT 7

Neil Gaiman reading at the Hero exhibit in New York City. See Hero entry under Calendar Notes.

Born on this date
Howard Chaylan (1950)
Marvin Perry Mann (1953)
Rod Underhill (1953)
Phil Yeh (1954) 45 years ago

FRI OCT 8

Born on this date
Harvey Pekar (1939) 60 years ago

SAT OCT 9

Born on this date
Adam Blaustein
Russell Myers (1938)
Mike Peters (1943)
Michael Catron (1954) 45 years ago
Michael Netzer (1955)
Matt Wagner (1961)
Andrew C. Robinson (1970)

Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the CBG features *What, Where, and When* and *Now Appearing*.

• **Hero**, an exhibit of the work of Japanese artist Yoshitaka Amano, Oct. 5-31 at the Orensanz Center for the Arts, 172 Norfolk St., New York, NY. The

multimedia exhibit includes drawings from the upcoming *Sandman: Dream Hunters*, such videogames as *Final Fantasy V*, *VI*, and *VIII*, kimono, screenings of Amano's animated film *1001 Nights*, ceramics, and a preview of Amano's newest character, Hero. Special events during the exhibit include a reading by *Sandman* creator Neil Gaiman at 7 p.m. Oct. 7; a special screening of *1001 Nights* at 7 p.m. Oct. 9; a panel discussion on comics at 7 p.m. Oct. 14; and a panel discussion on videogames at 7 p.m. Oct. 26. Center hours: Tuesday through Sunday, noon to 9 p.m. Info: (212) 529-7194.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits.

(415) CAR-TOON

• **In Line with Al Hirschfeld**, an exhibit of caricature art by Al Hirschfeld, including theater playbills, posters, and magazine and book illustrations, on display through Oct. 3 at the New Britain Museum of American Art, 56 Lexington St., New Britain, CT. Info: (860) 229-0257.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits (561) 391-2200. Current exhibit: **50 Years of Peanuts: The Art of Charles M. Schulz**, a celebration of the 50th anniversary of Schulz' world-famous comic strip, featuring his early work, his products, and his life, on display through Jan. 30.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future CBG Calendars. Note: ♦ indicates a rescheduled comic book that appeared in a previous CBG Calendar.

Amaze Ink/Slave Labor

♦ *Patty Cake & Friends* #15, \$2.95 (Jul)

Archie Comics Publications

Archie #490, \$1.79
Archie's Double Digest #112, \$2.99
Jughead with Archie Digest #153, \$1.99
Knuckles #31, \$1.79
Sabrina the Teenage Witch #32, \$1.79

Arrow Comics Group

♦ *Spank the Monkey* #2, \$2.95 (Jul)
Chaos! Comics
Lady Death: Judgement War #1 (of 3), \$2.95
Undertaker Halloween Special (two covers), \$2.95

CPM Manga

♦ *Chirality Book Three* TPB, \$15.95 (Jul)

Dark Horse

Aliens: Xenogenesis #3 (of 4), \$2.95

Oh My Goddess! The Fourth Goddess #6 (of 8), \$3.50
R.I.P.D. #1 (of 4), \$2.95
Star Wars: Boba Fett: Enemy of the Empire TPB, \$12.95
Star Wars: Return of the Jedi Manga #4 (of 4), \$9.95
Terminator: The Dark Years #2 (of 4), \$2.95

DC Comics

Anarky #8, \$2.50
Batman: Gotham Adventures #19, \$1.99
Batman: Legends of the Dark Knight #124, \$1.99
Batman: No Man's Land Secret Files #1, \$4.95
Birds of Prey #12, \$1.99
♦ *Catwoman* #74, \$1.99 (Sep. 26-Oct. 2)
DV8 #32, \$2.50
Flashpoint #1 (of 3), \$2.95
♦ *Gon Underground*, \$7.95 (Sep. 26-Oct. 2)
Green Lantern #119, \$1.99
Heavy Liquid #3 (of 5), \$5.95
Invisibles Vol. 3 #6, \$2.95
JLA/The Titans: The Technis Imperative TPB, \$12.95
Looney Tunes #59, \$1.99
Martian Manhunter #13, \$1.99
Michael Moorcock's Multiverse TPB, \$19.95
Mr. Majestic #3, \$2.50
Nightfall: The Black Chronicles #1, \$2.95

100 Bullets #5, \$2.50
♦ *Planetary* #6, \$2.50 (Sep. 5-11)
Preacher #56, \$2.50
Promethea #4, \$2.95
Starman #60, \$2.50
Superman #151, \$1.99
Superman Monster, \$5.95
Tom Strong #6, \$2.95
Yeah! #3, \$2.95

Image Comics

Tales of the Witchblade Collected Ed. #2, \$5.95

Marvel Comics

Cable #74, \$1.99
Essential Fantastic Four Vol. 2 TPB, \$14.95
Fantastic Four #24, \$1.99
Fantastic Four: Domination Factor #2-3 (of 4), \$2.50
Spider-Woman #6, \$1.99
Thor #18, \$1.99
Uncanny X-Men #375, \$2.99
Wild Thing #3, \$1.99
X-Men: The Hidden Years #1, \$3.50

Oni Press

Jay & Silent Bob TPB, \$11.95

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Sept. 17.

A Fine Line: *Stintz Playthings*, \$6 (Sep.)
Acclaim: *Quantum & Woody* #32, \$2.50 (Sep.)
Air/Planetar: *Astronauts in Trouble: Cool Eds* #1, \$2.95 (Sep.)
Amaze Ink/Slave Labor: *Comic Book Heaven* Vol. 2 #1, \$1.95 (Sep.)
Stitch #1, \$2.95 (Sep.)
Amazing Aaron: *Sparky and Tim*, \$5.95 (Jul.)
Antarctic: *Ninja High School Version 2* #3, \$2.50 (Sep.)
Archie: *Archie Digest* #167, \$1.99 (Sep. 12-18)
Betty #79, \$1.79 (Sep. 12-18)
Sabrina the Teenage Witch #31, \$1.79 (Sep. 12-18)
Chaos: *Lady Death: Judgement War Prelude*, \$2.95 (Sep.)
Undertaker #7 (two covers), \$2.95 (Sep.)
Comics Conspiracy: *Para Troop* #0, \$3.95 (Sep.)
Cross Plains: *Robert E. Howard's Wolfshhead*, \$6.95 (Jul.)
Dark Horse: *Bob Burden's Original Mysterymen* #3, \$2.95 (Sep. 12-18)
Buffy the Vampire Slayer: The Origin TPB, \$9.95 (Sep. 12-18)
Dark Horse Presents #146, \$2.95 (Sep. 12-18)
Gunsmith Cats: Bean Bandit #9 (of 9), \$2.95 (Sep. 12-18)
Predator: Xenogenesis #2 (of 4), \$2.95 (Sep. 12-18)
Sin City: Hell and Back #3 (of 9), \$2.95 (Sep. 12-18)
Usagi Yojimbo #31, \$2.95 (Sep. 12-18)
• *Zombeworld: Tree of Death* #3 (of 4), \$2.95 (Sep. 12-18)

12-18)
DC: *Animaniacs: Featuring Pinky and the Brain* #54, \$1.99 (Sep. 12-18)
Aquaman #61, \$1.99 (Sep. 12-18)
Ball and Chain #1 (of 4), \$2.50 (Sep. 12-18)
Batman: No Man's Land Book 1 TPB, \$12.95 (Sep. 12-18)
Batman: Shadow of the Bat #91, \$1.99 (Sep. 12-18)
Books of Magic #66, \$2.50 (Sep. 12-18)
Congo Bill #2 (of 4), \$2.95 (Sep. 12-18)
Day of Judgment #3 (of 5), \$2.50 (Sep. 12-18)
Divine Intervention: Wildcats, \$2.50 (Aug. 1-7)
Flash & Green Lantern: The Brave & the Bold #2 (of 6), \$2.50 (Sep. 12-18)
Gen13 #45, \$2.50 (Sep. 12-18)
Giantkiller #4 (of 6), \$2.50 (Sep. 12-18)
ISA #4, \$2.50 (Sep. 12-18)
Sci-Tech #3 (of 4), \$2.50 (Sep. 12-18)
Superboy #68, \$1.99 (Sep. 12-18)
Superman & Savage Dragon: Metropolis, \$4.95 (Sep. 5-11)
Superman: The Man of Steel #94, \$1.99 (Sep. 12-18)
Titans #9, \$2.50 (Sep. 12-18)
Top Ten #3, \$2.95 (Sep. 12-18)
Transmetropolitan #27, \$2.50 (Sep. 12-18)
Fanzographics: *Butch in Heat* #9, \$2.95 (Jul.)
Gemstone: *MD* #3 (of 5), \$2.50 (Sep.)
Psychoanalysis #2 (of 4), \$2.50 (Sep.)
Vault of Horror Annual #6, \$10.95 (Sep.)
Illustration Studio: *Betty Page: The 50's Rage Annual* #1 Revised Ed., \$3.25 (Jul.)
Image: *Kabuki Classics* #7, \$3.25 (Jul.)
Sam and Twitch #2, \$2.50 (Sep.)
Spawn #87, \$1.95 (Jun.)
Spawn: The Dark Ages #7, \$2.50 (Sep.)
Teenage Mutant Ninja Turtles #22, \$2.95 (Mar.)
Kenzer & Co.: *Knights of the Dinner Table* #35, \$2.95

(Sep.)
Marvel: *Avengers Forever* #10 (of 12), \$2.99 (July 11-17)
Captain America #23, \$1.99 (Sep. 12-18)
Fantastic Five #2 (two covers), \$1.99 (Sep. 12-18)
Galactus the Devourer #3 (of 6), \$2.50 (Sep. 12-18)
Generation X #57, \$2.99 (Sep. 5-11)
Hulk #8, \$1.99 (Sep. 12-18)
Marvel Milestone: Incredible Hulk #181, \$2.99 (Sep. 12-18)
Peter Parker: Spider-Man #11, \$1.99 (Sep. 12-18)
Thunderbolts #32, \$1.99 (Sep. 12-18)
X-Force 1999, \$3.50 (Aug. 29-Sep. 4)
X-Men #57, \$1.99 (Sep. 12-18)
Mighty Gremlin: *Electric Girl* #3, \$2.95 (Sep.)
Mixx: *Sailor Moon* #12, \$2.95 (Sep.)
Tokyo Pop Vol. 3 #2, \$4.99 (Sep.)
New England: *Tick Bonanza* TPB #3, #4, \$4.95 (Aug.)
Radio: *Furlough* #80, \$2.95 (Aug.)
Shanda: *Nautilus* #2, \$2.95 (Jul.)
Sicilian Dragon: *Anne Rice's Tale of the Body Thief* #1 (of 12), \$2.95 (Sep.)
Sirius: *Akiko* #35, \$2.50 (Aug.)
Toon Warp Episode 1/8: The Pandemon Menace, \$2.95 (July 11-17)
TheComic.Com: *Beowulf* #2 (of 3), \$4.50 (Sep.)
Toadstool: *Default Factor* #2, \$2.75 (Sep.)
Viz: *America Extra* Vol. 2 #10, \$4.95 (Sep. 12-18)
Dragonball Z Part 2 #10 (of 14), \$2.95 (Sep. 12-18)
Maison Ikkoku Part 9 #6 (of 10), \$3.50 (Sep. 12-18)
Mobile Suit Gundam 0079 #7 (of 8), \$2.95 (Sep. 12-18)
No Need for Tenchi Vol. 6: *Dream a Little Scheme* TPB, \$15.95 (Sep. 12-18)
White Lightning: *Not Ninja High School* Vol. 1 1998 Ed., \$4.95 (Aug.)

New comics scheduled to ship in October

These are comics scheduled to ship during the month of October that, to the best of our knowledge, have not yet had specific release dates announced. Be aware that comics can take two or three days to reach retailers once they are shipped, so comics that are shipped at the end of the month may not appear in your local store until early the following month.

Aardvark-Vanaheim

Cerebus #247 \$2.25

ABC Studios

China & Jazz Vol. 2 #2 (of 3), \$3 (nude ed., \$10)

Double Impact Mercs #2 (of 3), \$3 (nude ed., \$10)

Mecca Magazine Vol. 2 #1, \$5.95 (nude ed., \$10)

Abiogenesis Press

Strangelove #12, \$2.95

AC Comics

Roy Rogers Western #3, \$4.95

Acclaim Comics

Armored Vol. 2 #1 (of 4), \$3.95

Quantum & Woody #18, \$2.50

Shadowman Vol. 3 #4, \$2.50

ACG

Acc McCoy #2 \$2.95

Charlton's Comic Book Guide for the Artist, Writer & Letterer \$3.95

Dick Tracy, Crimebuster #8, \$2.95

Dick Tracy Detective #1 (of 4), \$2.95

Lonely War of Willie Schultz #4 \$2.95

New Adventures of Terry & the Pirates #7 \$2.95

Pulp Action #1 \$2.95

Straight up to See the Sky \$16.95

Aero Comics

Lost Ones #1, \$2.95

Ait/Planetar

Making of Astronauts in Trouble \$10.95

Alternative Comics

Sunburn, \$2.95

Amaze Ink/Slave Labor

Action Girl Comics #19, \$2.95

Caffene #10, \$2.95

Captain Dingleberry TPB \$19.95

Grotesque Alphabet, \$7.95

Life of a Fetus #2, \$2.95

Little Gloom #1, \$2.95

Potential Unit Six Ecology \$4.95

Wyrd: The Reluctant Warrior #1 (of 6), \$2.95

Amazing Aaron Productions

Aaron's Adventure Magazine \$4.95

Antarctic Press

Gold Digger Annual 1999, \$2.99

Gold Digger Vol. 2 #4, \$2.50

Luftwaffe: 1946 Technical Manual Vol. 3, \$3.99

Mangazine #4, \$8.99

Ninja High School #71, \$2.99

Ninja High School Version 2 #4, \$2.50

Warrior Nun Areala Vol. 3 #4 \$2.50

World War II 1946 #4, \$2.50

Anti-Ballistic Pixelations

Gremlin Trouble #20, \$2.95

Arrow Comics Group

Land of Oz #7, \$2.95

Spank the Monkey Ship Month

Special #1, \$2.95

Avalar Press

Cavewoman Color Special (two covers), \$3.50 (nude ed. \$6)

Dreamwalker Autumn Leaves #2 (of 2), \$3

Exposed: The Erotic Art of Al Rio #1 (of 2), \$4.95 (nude ed. \$6)

Marshall Godling of War #2 (of 2), \$3

Threshold #21 (three covers), \$4.95 (nude ed. \$6)

Awakening Comics

Awakening Comics Millennium Bug Fever, \$2.95

Awesome Entertainment

Alan Moore's Awesome Adventures #2, \$2.99

Coven Vol. 2 #5, \$2.99

Glory #2, \$2.99

Kaboom Collected Ed. #1, \$5.95

Lionheart #3, \$2.99

Supreme Classic Collected Ed. #2, \$5.95

Supreme: The Return #6, \$2.99

Warchild Marilyn #2, \$2.99

Best Destiny

Eternally Yours: Illustrated Stories of Eternal Romance TPB \$9.95

Big Baby Comics

Hem on a Stick #4 \$2.95

Black Book Press

Mad Monster Party #4 (of 4), \$2.95

Black Library

Warhammer Monthly #23 \$2.95

Blink Comics

Talismen Special: SCS Voodoo #1 \$2.75

Boneyard Press

Dark Angel Last Decade Dead Century, \$15.95 (spec. ed. \$19.95)

Bongo Comics

Simpsons Comics #45, \$2.50

Brainstorm Comics

Luxura: The Good, the Bad & the Beautiful #1, \$3.95 (nude ed., \$4.95)

Buffalo Nickel Comics

Rhane of Terror #1 (of 4), \$2.99

Burcham Studio

Gothic Fantasy #1, \$3.95

Caliber

Black Mist #4, \$4.95

Cavewoman: Odyssey #1 (of 5), \$2.95

Land #3, \$2.95

Red Diaries TPB, \$16.95

Ripper Legacy #1 (of 3), \$2.95

Sherlock Holmes Reader #4 \$3.95

Cartoon Books

Stupid, Stupid Rat Tails: The Adventures of Big Johnson Bone, Frontier Hero #2, \$2.95

Claypool Comics

Deadbeats #38, \$2.50

Elvira #78, \$2.50

Comic Library International

Comic Library International Vol. 1, \$12.95

Corsair Publishing

Doric Tower #6, \$2.95

Cowtown Productions

Pop Culture & 2 Minute Noodles #3, \$3.50

CPM Manga

Call Me Princess #6, \$2.95

Dark Angel #6, \$2.95

Frontier Line #2, \$2.95

Geobreeders #8, \$2.95

Lodoss War: The Grev Witch #12, \$2.95

Lodoss War: The Lady of Pharis #7, \$2.95

Martian Successor Nadesico #5, \$2.95

Time Traveler As #1, \$2.95

Cross Plains Comics

H P Lovecraft's The Call of Cthulhu and Other Stories, \$5.95

Robert E. Howard's The Black Stone and Other Stories, \$3.95

Crusade Entertainment

Shi #0 Rough Cut Ed., \$4.99

Cup o' Tea Studios

Xeno's Arrow #5, \$2.50

Dancing Elephant Press

Kane #26 \$2.95

Day One Comics

Astounding Space Thrills #5, \$2.95

Decade Press

Dec Vee #13, \$2.95

Discovery Comics

Screaming Eagle HC, \$19.95

Drawn & Quarterly

My New York Diary, \$14.95

Eddie Campbell Comics

Eddie Campbell's Bacchus #48, \$2.95

Egmont Fleetway

Judge Dredd Magazine #59, \$6.95

2000 A.D. #1164-1167, \$3.25

Fantagraphics Books

Big Baby HC, \$24.95

Monkey Food: The Complete Series in 5 Collections \$22.95

Naughty Bits #30, \$2.95

Felix Comics

Felix Black & White #8 \$2.25

Five Star Comics

Morgan Stone #3, \$2.95

Gemstone Publishing

M.D. #4 (of 5), \$2.50

Panic #12 \$2.50

Psychoanalysis #3 (of 4), \$2.50

Tales from the Crypt #30 (final issue), \$2.50

Getfosake Comics

Justice Protocol #1, \$2.95

Urban Epic #1 \$4.95

Harris Comics

Vampirella: Rebirth #3 (of 3), \$2.95

Helikon Comics

Galaxion #11, \$2.75

I Box Publishing

Thieves & Kings #29, \$2.50

Image Comics

Kin #2, \$2.95

Image Comics

Adrenalynn: Weapon of War #3 \$2.50

Adventures of Evil and Malice #1 \$3.50

Alley Baggett's Alley Cat Lingerie Ed. #1, \$4.95

Blue #3, \$2.50

Cosmic Ray #3, \$2.95

Crow #9 \$2.50

Cy-Gor #4 \$2.50

Dear Salomeus TPB, \$17.95

Forever Amber #4 (of 4), \$2.95

Intrigue #3, \$2.50

Jade Warriors #2, \$2.50

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More than Mortal: Otherworlds #4 (of 4), \$2.95

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Weasel Guy Road Trip #3 \$2.95

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Insight Studios Group

Jingrim and the Devil at Ludd HC, \$39.95 (spec. ed. \$65)

Liberty Meadows #3, \$2.95

Futaba Kun Change Vol. 3 #4, \$2.95

Hyper Dolls Vol. 3 #2, \$2.95

New Vampire Miyu Vol. 4 #6, \$2.95

Panku Pank #3 \$2.95

Kenzer & Company

Avelon #9, \$2.95

Knights of the Dinner Table #36, \$2.95

Knighthstone

Shatterstone #1 (of 3), \$2.95

Tekken 2 #4, \$1.95 (spec. ed. \$2.95)

Komics

Combat Metal Haemosu Vol. 3 \$8.95

Dark War Vol. 1, \$8.95

ESP L'ira Vol. 3 \$8.95

Komodo Studios

P-XGI #1 \$5

Last Gasp

Leet of Tahiti, \$29.95

Mystic Funnies #2, \$4.95

Lightspeed Press

Mystery Date #2, \$2.95

London Night Studios

Lucinda's Spell Movie Adaptation (two covers), \$4.95 (spec. ed. \$10)

Razor Analog Burn, \$2.50

Razor's Edge #3 (two covers), \$4.95 (two nude eds., \$6)

Lone Star Press

Force Seven #3, \$2.95

Mad Dog Comics

Zombie Hitmen #3, \$2.50

Millennium Publishing

Bathroom Girls #3, \$2.95

Rogue Satellite Comics: The Usual Suspects, \$2.95

Mixx Entertainment

Parasite Mixx Manga Vol. 3 \$11.95

Sailor Moon #13, \$2.45

Sailor Moon Pocket Mixx Vol. 5 \$9.95

Sorcerer Hunters Mixx Manga Vol. 1, \$11.95

Monkeysuit Press

Monkeysuit Vol. 1 \$9.95

Mu Press

Hader and the Colonel, \$2.95

NBM

Silent Invasion Vol. 1 & 2 Combined Ed. \$16.95

New Breed Comics

Tohobohu #2 \$3

New England Comics

Tick & Arthur #5, \$3.50

Tick Karma Tornado Bonanza Ed. TPB #2, #3, \$4.95

Rügrats Comic Adventures Vol. 1 #3, \$2.95

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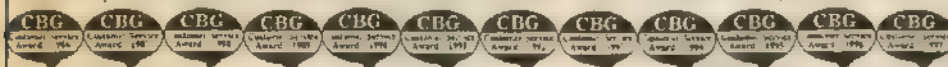
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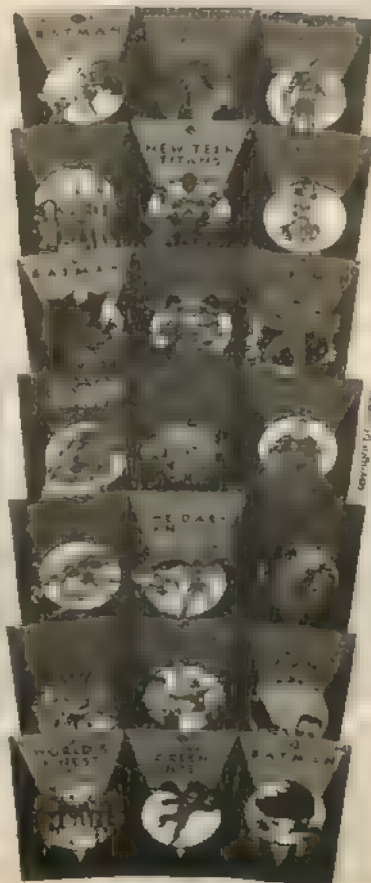


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Action Comics Vol. 1 & Vol. 2	(49.95)		35.00
All Star Comics Vol. 1	(49.95)		35.00
All Star Comics Vol. 2	(49.95)		35.00
All Star Comics Vol. 3	(49.95)		35.00
All Star Comics Vol. 4	(49.95)		35.00
All Star Comics Vol. 5	(49.95)	11/11/99	30.00
Batman Vol. 1	(39.95)		25.00
Batman Vol. 2	(49.95)		35.00
Batman Vol. 3	(39.95)		25.00
Batman Vol. 4	(49.95)		35.00
Batman Dark Knight Vol. 1	(49.95)		35.00
Batman Dark Knight Vol. 2	(59.95)		40.00
Flash Vol. 1	(49.95)		35.00
Golden Age Flash Vol. 1	(49.95)		35.00
Golden Age Green Lantern Vol. 1	(49.95)		35.00
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Green Lantern Vol. 2	(49.95)	12/99	30.00
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Legion Of Super Heroes Vol. 5	(49.95)		35.00
Legion Of Super Heroes Vol. 6	(49.95)		35.00
Legion Of Super Heroes Vol. 7	(49.95)		35.00
Legion Of Super Heroes Vol. 8	(49.95)		35.00
Legion Of Super Heroes Vol. 9	(49.95)	10/27/99	30.00
New Teen Titans Vol. 1	(49.95)		35.00
Plastic Man Vol. 1	(49.95)		35.00
Shazam Vol. 1 & Vol. 2	(49.95)		35.00
Superman Vol. 1	(49.95)		35.00
Superman Vol. 2	(49.95)		30.00
Superman Vol. 3	(39.95)		25.00
Superman Vol. 4	(39.95)		25.00
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Comics Convention Listing Form

Comics Buyer's Guide Convention Calendar, 700 East State Street, Iola, WI 54990-0001

Want your club's show or convention listed in the CBG Show Calendar?

It's as easy as filling out the form below:

Show Dates	Admission Price
State	Promoter (Group conducting show)
City	
Name Of Show	Contact Name
Location (building)	Contact Address
Location (Street Address, Brief Directions)	City
Show Hours to Public	State, Zip
Number Of Tables	Contact Phone
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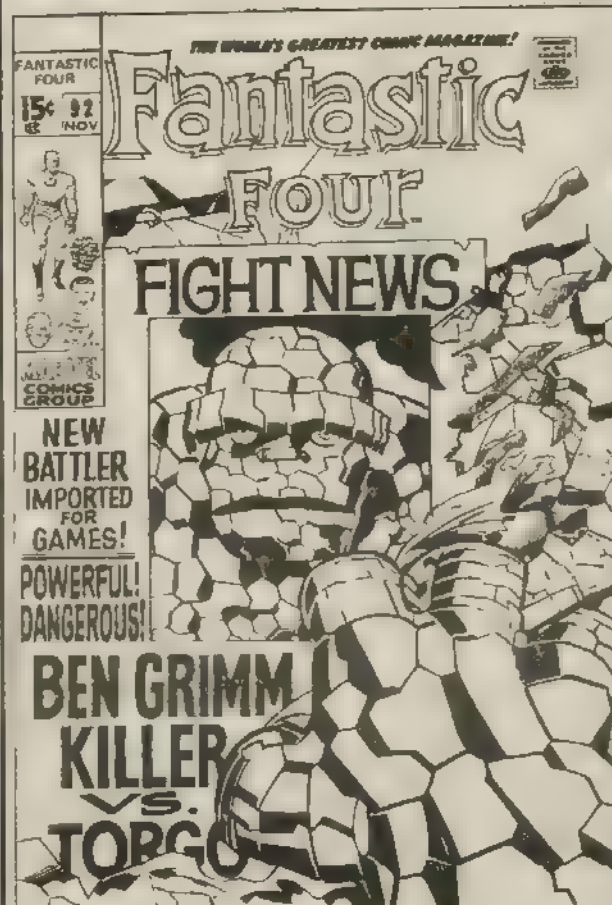
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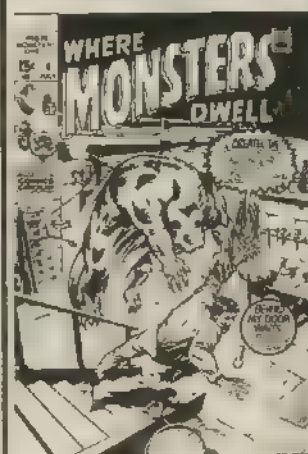
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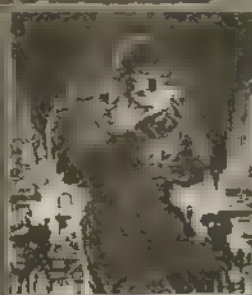
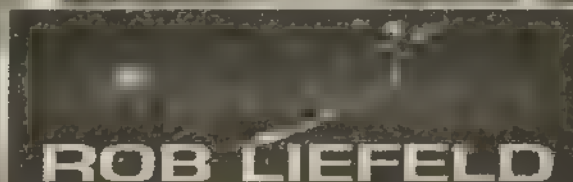
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48 VG (covers, has 40 pages)	54 VG 67 VG	44 CC
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50 VG (covers, last page of advertising out)	64 VG new look to comic	3 CC
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54 VG	74 F Giant	32 CC
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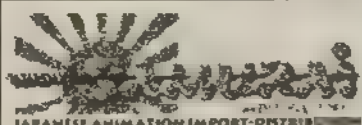
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16 F	39 VG	43 VF	225	152 VF NM	48	55	8 NM NM
16 F	75	44 VF	55	15 VF +	42	55	15 VF
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16 F	6 VG	46 VF	75	180 VF	45	55	27 VF NM
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16 F	275	51 VF	75	205 VF	60	55	89 FVF
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16 F	55	56 VF	75	205 VF	60	55	89 FVF
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16 F	35	78 VF	75	205 VF	60	55	89 FVF
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16 F	35	83 VF	75	205 VF	60	55	89 FVF
16 F	35	84 VF	75	205 VF	60	55	89 FVF
16 F	35	85 VF	75	205 VF	60	55	89 FVF
16 F	35	86 VF	75	205 VF	60	55	89 FVF
16 F	35	87 VF	75	205 VF	60	55	89 FVF
16 F	35	88 VF	75	205 VF	60	55	89 FVF
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16 F	35	90 VF	75	205 VF	60	55	89 FVF
16 F	35	91 VF	75	205 VF	60	55	89 FVF
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ALABAMA

Oct 14-17 AL, Birmingham Comic Books, Sports Cards, NASCAR Coins, Toys & Stamps Show. Riverchase Galleria. SH mall hrs. T 85, F \$165. Bases Loaded Promos, Inc., 295 Bryan Rd. McMinville, TN 37110 PH 931 939-3063 or 256-722-2738

ARIZONA

Oct 17 AZ, Phoenix Collectors Marketplace 99. Days Inn 2420 W Thomas, SH 9am-5pm, T 50, F \$50, A \$2, \$50 under 12. Lost Duchman Comics, Blake or James, 5811 N 7th St., Phoenix, AZ 85014 PH 602-504-9249

CALIFORNIA

Oct 3 CA, Modesto Comic Book & Toy Fest, Centre Plaza, 10th & K St., next to Double Tree. SH 10am-4pm, T 30-B, F \$40, A \$2 \$1, ages 6-12, 5 & under free. Cool Stuff Shows, 2330 W Monte Vista, Visalia, CA 93277 PH 559-307-4036 or 209-668-0821

Oct 8-10 CA, Fresno Comic Book & Toy Fest, Manchester Center Corner of Blackstone & Shields Ave., just off Hwy 41, SH Fri 10am-9pm, Sat 10am-6pm, Sun 11am-6pm, T 30-8, F \$75, A free. Cool Stuff Shows, 2330 W Monte Vista, Visalia, CA 93277 PH 559-307-4036 or 209-668-0821

Oct 17 CA, Los Angeles Comic Book & Science Fiction Convention Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH 10am-5pm, A \$5 Bruce Schwartz, 2318-A West Olive Ave., Burbank, CA 91506 PH 818-954-8432

Oct 22-24 CA, Visalia Comic Book & Toy Fest, Mall, Corner of Mooney Blvd & Walnut Ave., SH Fri, 10am-9pm Sat 10am-7pm, Sun 11am-6pm, T 20-8, F \$75, A free. Cool Stuff Shows, 2330 W Monte Vista, Visalia, CA 93277 PH 559-307-4036

CONNECTICUT

Oct 24 CT, East Hartford Comic Book Convention, Elks Hall 148 Robert St. (Exit 68 off of I-84) SH 11am-5pm, T 35, F \$45, A \$99. The Bookie, Hal Kinney 206 Burnside Ave., E. Hartford, CT

Find the shows in your area here!

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FLORIDA

Oct 1-3 FL, Tallahassee Comic Books, Beanie Babies, BB Cards & Coll Show. Mail N Monroe St., US 27, Exit 29 I-10, T 45, A free. Robert Chambliss, PO Box 37272 Tallahassee, FL 32315 PH 904-442-6682

Oct 15-17 FL, Ft. Walton Beach Comic Books, Beanie Babies, BB Card & Coll Show. Santa Rosa Mall, Mary Esther Blvd. & Page Bacon Rd. T 45, A free. Robert Chambliss, PO Box 37272 Tallahassee, FL 32315 PH 904-442-6682

GEORGIA

Oct 22-24 GA, Valdosta Comic Books, Beanie Babies, BB Card & Coll Show. Mail 1700 Norman Dr., T 45, A free. Robert Chambliss, PO Box 37272 Tallahassee, FL 32315 PH 904-442-6682

ILLINOIS

Oct 9 IL, Orland Park Comic Book Sports, Toys, NASCAR & Beanie Babies. Civic Ctr La Grange Rd. (Rt 45) at 147th St. SH 9am-3pm, T 85-6, F \$30, A \$1 John Leary, 9522 W Shore Dr. Oak Lawn, IL 60453 PH 708-423-1758

Oct 23 IL, Bridgeview Comic Book & Toy Show. Oremus Ctr 79th & Oakton (2 blks W of Harlem Ave.), SH 10am-3pm, T 8, F \$25, A \$1 Mike, PH 708 788 7276 or Jim, PH 815-886-8925

Oct 24 IL, Orland Park Comic Book Sports, Toys, NASCAR & Beanie Babies. Civic Ctr La Grange Rd. (Rt 45) at 147th St. SH 9am-3pm, T 85-6, F \$30, A \$1 John Leary, 9522 W Shore Dr. Oak Lawn, IL 60453 PH 708-423-1758

INDIANA

Oct 2-3 IN, Logansport Comic Book & Collectible Hobby Show, Mail US 24 E. SH Sat 10am-9pm, Sun 11am-5pm, T 50, F \$65, A free. Gene Habersbach, PO Box 908, Goshen IN 46527 PH 219-533-1887

Oct 9-10 IN, South Bend Comic Book & Collectible Hobby Show. Scottsdale Mall, 1290 E. Ireland Rd., SH Sat 10am-9pm, Sun 11am-5pm, T 60, F \$90, A free. Gene Habersbach, PO Box 908, Goshen IN 46527 PH 219-533-1887

Oct 16-17 IN, Merrillville Comic Book & Collectible Hobby Show. Century Mall US 30 at Broadway, SH Sat 10am-9pm, Sun 11am-5pm, T 60, F \$90, A free. Gene Habersbach, PO Box 908, Goshen, IN 46527 PH 219-533-1887

Oct 22-24 IN, Hammond Comic Book & Collectible Hobby Show, Woodmar Mall Indianapolis Blvd at 185th St. SH Fri 10am-9pm, Sat 10am 5:30pm, Sun 11am-5pm, T 60, F \$90, A free.

Gene Habersbach, PO Box 908 Goshen, IN 46527 PH 219-533-1887

Oct 1-3 IN, South Bend, Michiana Comicon, Holy Family Hall, West ern at Mayflower, SH 10am-5pm, T 50, F \$40, A \$1 Jim Ros-sow 53100 Poppy Rd., South Bend IN 46628 PH 219-232-8129 eves

KANSAS

Oct 2-3 KS, Kansas City Planet Comicon, Int'l Trade Ctr 115th & Metcalf St. Sat 10am-6pm, Sun 10am-5pm, T 100, F \$250 A, \$10, per day, \$5 ages 6-14, under 6 free. Planet Promotions PO Box 25095 Overland Park KS 66225 PH 913-345-9910

Oct 23-24 KS, Kansas City Comic Con, Reardon Civic Ctr 500 Min-nesota Ave., SH Sat & Sun 10am-4pm, T 110, F \$125, A \$5 Bud Bortner 6236 W 27th St., Louisburg KS 66053 PH 913-857-7524

LOUISIANA

Oct 17 LA, Thibodaux 2nd Annual Show Howard Johnson Hotel, Riens Room 201 N Canal Blvd. SH 10am 5pm, T 37-6, F \$45-\$60, A \$150. Ray Guidry 614 W 3rd St., Thibodaux, LA 70301 PH 504-447-4136 or 225-272-0006

MARYLAND

Oct 3 MD, Havre de Grace Comic Books, Records, Toys, Beanie Babies Sports Memorabilia & Collectible Toy Show, Community Ctr. 100 Lagaret Ln., SH 11am-4pm, T 80, A \$3. Diamondback Pro- ductions PH 410-526-4184

Oct 9 MD, Baltimore Greater Baltimore Collectors Mart XXIX Pikesville Armory 610 Reisterstown Rd., (I-695 Exit 20) SH 10am-5pm, T 30, A \$4 Annapolis Marketing, Inc., 8506 Pyle Rd. Bethesda MD 20817 PH/FAX 301-320-6974

Oct 17 MD, Glen Burnie Comic Book, Non-Sports Card & Action Figure Show, Holiday Inn, Glen Burnie, Exit 3A off I-695 SH 11am-4pm, T 25, F \$40, A \$2, under 7 free. Fred Edeson, PH 410-763-1157

MASSACHUSETTS

Oct 24 MA, Boston Comic Book & Toy Spectacular, Radisson Hotel Formerly Howard Johnson 57, 200 Stuart St., SH 10am-4pm, T 120-8, F \$85, A \$5. Primate Promos, David Cum-mings, PH 978 388 5550

MISSOURI

Oct 17 MO, Sunset Hills-St. Louis More Fun Fall 99 Comic Book Show, Holiday Inn SW Watson Rd. & Lindbergh Blvd, SH

10am-4pm, T 30, A \$3 10 & under free. Jerry Stephan PO Box 28726, St. Louis MO 63146 PH 314-647-1050

NEBRASKA

Oct 24 NE, Omaha Monthly Comic Books Coins, Ballcards, NAS-CAR & Automobile Collectibles Show, Holiday Inn Ford Hall, I-80 & 72nd St., T 100, F \$30, A free. Ed Bishop, 2016 E 19th Fre-mont, NE 68025 PH 402-721-7364

NEW JERSEY

Oct 1-3 NJ, East Brunswick Triple Play Comic Book, Sports Card Memorabilia, Beanie Baby & Collectible Toy Show, Brunswick Square Mall, 755 Rt 18, SH mall hrs, T 65-8, F \$185 for 1 \$350 for 2, \$490 for 3, A free F & B Sport Cards, Inc., Ferdin-and Parascandolo 482 Retford Ave. SI NY 10306 PH 718-667-9588 or 967-9172

Oct 2-3 NJ, Ocean Township Comic Book Sports Card, Toy & Coll Show, Seaview Square Mall Rts 35 & 66 Pky, Exit 102 S. to 100A N. to Rt 66 E., SH Sat 10am-9pm, Sun 11am-5pm, T 60-8, A free. Collectors Showcase, Sandy Grecco, PO Box 189 Atlantic Highlands, NJ 07716 PH 732-291-1632

Oct 3 NJ, Garfield Comic Books, Sports Card & Collectibles Show Boys Club 490 Midland Ave., SH 9:30am-3:30pm, T 70, A \$1 Gary Sipos, 1 Garden Ct. N. Garfield, NJ 07026 PH 973-340-2218 or 478-7662 day of show

Oct 3 NJ, Wayne Comic & Collectibles Show Co. #1 Firemens Convention Ctr 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH 9am-3pm, T 100-6, F \$20, A free Phil DeMarro, PO Box 4094 Wayne, NJ 07474 PH 973-667-2112

Oct 10 NJ, Elmwood Park Comic Books Sports Card & Collecti-bles Show, American Legion Post 147 1 Legion Place (off Mar-ket St.) SH 9:30am-3:30pm, T 50-6, A \$1 Gary Sipos, 1 Gar-den Ct. N. Garfield, NJ 07026 PH 973-340-2218 or 798-9717 day of show

Oct 10 NJ, Clifton Comic Book Expo, Community Recreation Ctr 1232 Main Ave. (Rt 46 to Piaget Ave. to Main Ave.), SH 10am-4pm, T 30-6, F \$45, A free. J. Paul, 10 Cross St. Montclair, NJ 07042 PH 973-783-0608

Oct 15-17 NJ, Freehold Triple Play Comic Book, Sports Card Me-morabilia & Collectible Toy Show, Raceway Mall, 3710 Rt. 9, SH mall hrs, T 100-8, F \$190 for 1 \$360 for 2, \$500 for 3, A free Ferdinand Parascandolo, 482 Retford Ave. SI, NY 10306 PH 718-667-9588 or 967-9172

Oct 15-16 NJ, Pennsauken Philly Comic Book & Non-Sports Card Show, South Jersey Expo Ctr Rts 73 & 130 SH Fri 12noon-6pm, Sat 10am-4pm, T 140, A \$5, under 12 free. Frank Reight-

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Tel (415) 546-7073



er, 10220 Calera Rd., Phila. PA 19114 PH 215-637-5744
Oct 17 NJ, Garfield. Comic Books, Sports Card & Collectibles Show.
Boys Club, 480 Midland Ave., SH 9:30am-3:30pm, T 70, A \$1
Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026 PH 973-340-
2218 or 478 7662 day of show
Oct 17 NJ, Bordentown. Comic Book, Toys & Sports Card Show. Ar-
morey Rt. 206 off Exit 7 of NJ Tpke., SH 9:30am-3:30pm, A \$2
EMCEE Conventions, PO Box 151, Hightstown NJ 08520 PH
609-448-7585
Oct 24 NJ, Clifton. Comic Books, Sports Card & Collectibles Show
802 Clifton Ave. (entrance on Cortax Ave.) SH 9:30am-3:30pm,
T 50-8, A \$1 Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026
PH 973-340-2218 or 779-9332 day of show
Oct 24 NJ, Wayne. Comic Book Expo, Holiday Inn Rt 46 Service
Rd. (off of Rt 23 S. to Rt 46 Service Rd.), SH 10am-4pm, T 30-
8, F \$60, A \$2 / J Paul 10 Cross St., Mont-
clair, NJ 07042 PH 973-783-0608

NEW YORK

Oct 2-3 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie
Show 20 Floyd Rd., SH 10am-4pm, F \$20 for 1 day, \$30 for 2
days, A free. Joe Fabianski, PH 516-276-1871 or 281-9672 day
of show
Oct 2 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports
Show, Altias Mart Indoor Flea Market 5750 Sunrise Hwy &
Broadway, SH 10am-4pm, T 30, A free Paul, PH 516-289-
7398
Oct 3 NY, Massapequa-LI. Wizards Extravaganza, Elks Lodge. Veter-
ans Blvd., behind Massapequa Railroad Station, T 40 Wizard
Collectibles, Valerie Becker PH 516-731-2509
Oct 8 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies,
Toys & Collectibles Show, St. Dominics Church 20th Ave. at Bay-
ridge Pky (same as 75th St.), SH 6pm-10pm, T 50-9, F \$40 for
1 \$75 for 2, A free. Sunrise Prods., Scotty O'Donnell, PO Box
340625 Ryder Stn., Brooklyn, NY 11234 PH 718-251-2075 or
241-6477
Oct 9-10 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie
Show 20 Floyd Rd., SH 10am-4pm, F \$20 for 1 day, \$30 for 2
days, A free. Joe Fabianski, PH 516-276-1871 or 281-9672 day
of show
Oct 10 NY, Brooklyn. Comic Book, Sports Card & Beanie Babies
Show, Golden Gate Inn Knapp St. & Shore Pky. SH 9am-4pm, T
35-8, F \$45, A free. Mark Dillon, PH 718-266-1825
Oct 16-17 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie
Show 20 Floyd Rd., SH 10am-4pm, F \$20 for 1 day, \$30 for 2
days, A free. Joe Fabianski, PH 516-276-1871 or 281-9672 day
of show
Oct 16 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports
Show Altias Mart Indoor Flea Market 5750 Sunrise Hwy &
Broadway, SH 10am-4pm, T 30, A free Paul, PH 516-289-
7398
Oct 16-17 NY, Yonkers. Comic Book & Sports Card Show Mall at

Cross County 750 Central Ave., SH 10am 6pm, T 45-8, F
\$125, A free. Steve Tepper 1824 Merrick Rd. Merrick NY
11566 PH 718-894-5310 or 716-374-8300
Oct 17 NY, Ozone Park. Comic Book, Sports Card, Coin & Beanie
Baby Show & AUCTION, Jewish Ctr. 107-01 Crossbay Blvd. SH
10am-4pm, T 36, F \$37.50 for 1, \$65 for 2, A \$1 Joseph Car-
vana 114-32 150 Ave. S. Ozone Park NY 11420 PH 718-845-
7240 or 848-1795
Oct 17 NY, Brooklyn. Sun. Comic Book Baseball Cards, Beanie Ba-
bies, Toys & Collectibles Show, Temple Hillel of Flatlands 2164
Ralph Ave. (at Ave L), SH 10am-5pm, T 50-8, F \$40 for 1, \$75
for 2, A free Sunrise Prods. Scotty O'Donnell PO Box 340625
Ryder Stn., Brooklyn, NY 11234 PH 718-251-2075 or 241-6477
Oct 22 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Ba-
bies, Toys & Collectibles Show, St. Dominics Church 20th Ave. at
Bayridge Pky (same as 75th St.), SH 6pm-10pm, T 50-9, F
\$40 for 1, \$75 for 2, A free Sunrise Prods., Scotty O'Donnell
PO Box 340625 Ryder Stn., Brooklyn, NY 11234 PH 718-251-
2075 or 241-6477
Oct 23-24 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie
Show 20 Floyd Rd. SH 10am-4pm, F \$20 for 1 day, \$30 for 2
days, A free. Joe Fabianski PH 516-276-1871 or 281-9672 day
of show
Oct 24 NY, Brooklyn. Comic Book, Sports Card & Beanie Babies
Show, Golden Gate Inn Knapp St. & Shore Pky. SH 9am-4pm, T
35-8, F \$45, A free. Mark Dillon PH 718-266-1825

NORTH CAROLINA

Oct 10 NC, Asheville. Comic Book Show, Comfort Suites Hotel, Exit
2 off I 26, SH 10am-5pm, F sold out, A free. D.W. Howard 697
Brevard Rd., Asheville NC 28806 PH 828-665-2800

OHIO

Oct 2-3 OH, Columbus. British Papermill Monster Con Sci-Fi & Toys
Show Brice Outlet Mall 5891 Scarborough Blvd SH Sat 10am-
9pm, Sun. 12noon-5pm, T 50-8, F \$50, A free. Richard, Tony
5733 Brice Outlet Mall, Columbus, OH 43232 PH 614-577-0220
Oct 17 OH, Canton. Comic Con. Sheraton Inn (Belden Village) I-77
Exit 109 SH 10am-4pm, T 28-8, F \$50, A \$2 6 & under free
Jeff Harper 5220 Loma Linda NE, Canton, OH 44714, PH 330-
888-0220
Oct 24 OH, Ashtabula. Comic Book, Toy & Collectibles Show
Progress Center 3116 N Bend Rd., SH 10am-3pm, A \$2, under
12 free Roger or Mandi PH 440-224-2327
Oct 29-31 OH, St. Clairsville. Comic Book, Sports Cards, NASCAR &
Beanie Show Ohio Valley Mall Banfield Mall Rd SH mall hrs
T 45, A free. Tom Vieneck PO Box 284 Rice's Landing PA
15357 PH 724-592-5038

OREGON

Oct 3 OR, Portland. Comic Book Show #53 Exhibit Hall of Memon

al Coliseum in Rose Quarter Complex, Broadway at Interstate
Ave SH 10am-5pm T 190, F \$90, A \$5 ages 8 & older SH
and Genesis Ltd. 5532 SE Center St. Portland, OR 97206 PH
503-788-1031

PENNSYLVANIA

Oct 22-24 PA, Stroudsburg. Comic Book, Toys & Sport Collectibles
Show Stroud Mall Rt 611 T 6 & 8, F \$80-\$100 Two Brothers
Collectibles PH 570-603-1205

TENNESSEE

Oct 23-24 TN, Kingsport. Comic Book, Cards, Racing & Toy Show.
Civic Auditorium 1550 Fort Henry Dr., SH Sat 10am-5pm, Sun
10am-5pm, T 60, F \$65, A \$1 Bill Henderson, 346 Fuller Estate
Cir Morristown, TN 37813 PH 423-581-8386 or 581-3041

TEXAS

Oct 16-17 TX, Austin. Fat Cat Productions Comic Book & Toy Collec-
tors Super Show Palmer Auditorium, Lower Level, S 1st & River-
side SH Sat 10am-5pm Sun. 10am-4pm, T 200, A \$6 for both
days, children free Roger Quijano, PH 281-293-8663 or 738-
0880
Oct 23-24 TX, Plano. Sci-Fi Expo & Toy Show, Convention Center
2000 E. Spring Creek Pky. T 275 Ben Stevens, PO Box 941111
Plano TX 75094 PH 972-578-0213
Oct 29-31 TX, Lubbock. HubCon III, Holiday Inn, Lubbock Plaza
3201 Loop 289 S., F \$30 for weekend before Sep 1 \$35 there-
after. HubCon Entertainment, PO Box 94353 Lubbock, TX 79493
PH 806-795-5551

VIRGINIA

Oct 9-10 VA, Virginia Beach. Antique & Collectible Toy Show. Pavil-
ion SH Sat 10am-4pm Sun. 11am-3pm, T 125, A \$4, \$1 ages
6-12 Southeastern Collectible Expo, 1819 Peeler Rd., Vale NC
28168 PH 704-276-1670
Oct 10 VA, Tysons. Corner-McLean Monthly Comic Book, Magic, Toy
& Trading Card Show. Tysons Corner Westpark Hotel. 6401 West-
park Dr., take Exit 10 (Rt 7 W.) off I-495 (Washington, DC area)
SH 10am-4pm, T 90-6, F \$65 for 1st, \$60 for 2nd, \$55 ea
add'l A \$2 under 5 free Capital Associates, Inc., Jeffrey Rocen
7952 Arden Ct. Vienna, VA 22027 PH 703-912-1993
Oct 16-17 VA, Virginia Beach. Collectors Mart, Pembroke Mall. In
tersection of Independence & VA Beach Bvds. SH Sat 10am-
9pm, Sun. 12 30pm-5 30pm, T 85-8, F \$45 A \$2 Chester-
field Comic Collectors. Guy Rose 8413 Old Bern Rd., Chesler-
field, VA 23834 PH 804-796-4903 or 274-7388

WEST VIRGINIA

Oct 1-3 WV, Morgantown. Celebrity Comic Book, Sports Card &
Racing Collectibles Show Mall, Exit 152 off I-79, SH Fri. & Sat
10am-9pm, Sun 12noon-6pm T 40-8, F \$90 for 1, \$170 for 2
A free Badgley Promotions, PO Box 3528 Parkersburg, WV
26103 PH 304-485-8345
Oct 10 WV, Charleston. Comic Con. South Charleston Community
Ctr 601 Jefferson Rd. (I-64, Exit 54) SH 10am-4pm, T 28-8, F
\$45 A \$2, 6 & under free Jeff Harper 5220 Loma Linda NE
Canton, OH 44714 PH 330-499-6056

CANADA

Oct 2-3 BC, Vancouver. Pacific Comiccon & Anime Festival, Century
Plaza Hotel 1015 Burrard St., SH 11am-5pm, T 50 F \$150, A
\$7 Pacific Promotions PH 604-872-2044 pacific time

If a state is not listed in this
issue's calendar, it is because
we received no show listings
for that state for this time pe-
riod.

If you are planning to at-
tend a show some distance
from your home, we advise
you to call the show's promot-
er for any last-minute changes
and information.

Attention Show promoters:
Please check your listings and
send any additions, correc-
tions, and future listings to:
CBG Convention Calendar,
Attn: Debbie Schellin, 700 E.
State St., Iola, WI 54990. You
can also fax them to Debbie's
attention at (715) 445-4087.
Thank you.

**P.O. Box 2057
98 Madison Avenue
Red Bank, NJ 07701**



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ACTION		35+H	5.00	8.00 VF+	31.00	15 FM+	26.00	7 VF+	-00	-80 VG	4.00	220 G+	2.00	80 VF+	3.00	FLASH	1.3 VF	1.40	HOUSE OF	.20	7.00	8.00 FM/VF	8.00	X-MEN	30.00
91 VG	45.00	36 FM/VF	70.00	82 FM+	12.00	15 VG (missing com- terloid)	6.00	8 VF+	7.00	80 VG	12	224 FM/VF	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00
48 FM	60.00	37 FM+	53.00	83 FM+	21.00	6.00	8 VF+	5.00	183 G+	12	225 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
52 FM/VF center- fold missing)	38 FM	42.00	84 VF+	31.00	16 VF	52.00	8.00	BATMAN	185 180 Pg. 1 G+	19	226 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
ADVENTURES OF THE FLY	40.00	42 VG	2.00	88 VF+	75.00	17 VG+	16.00	101 G	57.00	14	227 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
VG+	63.00	46 FM+	9.00	47 FM/VF	40.00	23 G+	6.00	33 G+	24.00	1.00	228 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
7 VF	6.00	47 FM/VF	40.00	48 FM/VF	40.00	23 G+	6.00	33 G+	24.00	1.00	229 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
AMAZING ADVEN- TURES (70'S)	4.00	49 VF	59.00	150 N+	4.00	35 VG+	6.00	43 G	centerfold	1.00	230 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
FM+	1.00	52 VF	44.00	Annual 2 G+	32.00	37 VG+	6.00	43 G	centerfold	1.00	231 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
VF-1M	14.00	53 VF	44.00	Annual 3 FM/VF	3.00	18 VG+	40.00	40 VG FM	7.00	1.00	232 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
AMAZING SPIDER-MAN	66 FM/VF	27.00	Annual 4 VF	14.00	4.00	42 VF	3.00	56 VF	3.00	1.00	233 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
FR.G	25.00	68 VF+	39.00	5 VG	30.00	43 VF	1.00	56 VF	3.00	1.00	234 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
3 VG+	70.00	68 VF+	39.00	6 VG	18.00	44 FM	5.00	6 VG	8.00	1.00	235 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
6 VG/FN	65.00	68 VF+	39.00	6 VG	18.00	44 FM	5.00	6 VG	8.00	1.00	236 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
7 VG+	57.00	71 VG	0.00	6 VG	8.00	44 FM	5.00	6 VG	8.00	1.00	237 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
1 VG+	34.00	72 VG+	-0.00	10 VG/VG	13.00	44 FM	5.00	6 VG	8.00	1.00	238 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
FN	47.00	8 VP	7.00	1.00	1.00	44 FM	5.00	6 VG	8.00	1.00	239 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
1 FM	4.00	80 VG+	2.00	1.00	1.00	44 FM	5.00	6 VG	8.00	1.00	240 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
AMAZING SPIDER-MAN	66 FM/VF	27.00	Annual 4 VF	14.00	4.00	42 VF	3.00	56 VF	3.00	1.00	241 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
FR.G	25.00	68 VF+	39.00	5 VG	30.00	43 VF	1.00	56 VF	3.00	1.00	242 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
3 VG+	70.00	68 VF+	39.00	6 VG	18.00	44 FM	5.00	6 VG	8.00	1.00	243 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
6 VG/FN	65.00	68 VF+	39.00	6 VG	18.00	44 FM	5.00	6 VG	8.00	1.00	244 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
7 VG+	57.00	71 VG	0.00	6 VG	8.00	44 FM	5.00	6 VG	8.00	1.00	245 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
1 VG+	34.00	72 VG+	-0.00	10 VG/VG	13.00	44 FM	5.00	6 VG	8.00	1.00	246 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
FN	47.00	8 VP	7.00	1.00	1.00	44 FM	5.00	6 VG	8.00	1.00	247 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
1 FM	4.00	80 VG+	2.00	1.00	1.00	44 FM	5.00	6 VG	8.00	1.00	248 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
AMAZING SPIDER-MAN	66 FM/VF	27.00	Annual 4 VF	14.00	4.00	42 VF	3.00	56 VF	3.00	1.00	249 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
FR.G	25.00	68 VF+	39.00	5 VG	30.00	43 VF	1.00	56 VF	3.00	1.00	250 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
3 VG+	70.00	68 VF+	39.00	6 VG	18.00	44 FM	5.00	6 VG	8.00	1.00	251 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
6 VG/FN	65.00	68 VF+	39.00	6 VG	18.00	44 FM	5.00	6 VG	8.00	1.00	252 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
7 VG+	57.00	71 VG	0.00	6 VG	8.00	44 FM	5.00	6 VG	8.00	1.00	253 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
1 VG+	34.00	72 VG+	-0.00	10 VG/VG	13.00	44 FM	5.00	6 VG	8.00	1.00	254 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
FN	47.00	8 VP	7.00	1.00	1.00	44 FM	5.00	6 VG	8.00	1.00	255 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
1 FM	4.00	80 VG+	2.00	1.00	1.00	44 FM	5.00	6 VG	8.00	1.00	256 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
AMAZING SPIDER-MAN	66 FM/VF	27.00	Annual 4 VF	14.00	4.00	42 VF	3.00	56 VF	3.00	1.00	257 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
FR.G	25.00	68 VF+	39.00	5 VG	30.00	43 VF	1.00	56 VF	3.00	1.00	258 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
3 VG+	70.00	68 VF+	39.00	6 VG	18.00	44 FM	5.00	6 VG	8.00	1.00	259 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
6 VG/FN	65.00	68 VF+	39.00	6 VG	18.00	44 FM	5.00	6 VG	8.00	1.00	260 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
7 VG+	57.00	71 VG	0.00	6 VG	8.00	44 FM	5.00	6 VG	8.00	1.00	261 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
1 VG+	34.00	72 VG+	-0.00	10 VG/VG	13.00	44 FM	5.00	6 VG	8.00	1.00	262 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
FN	47.00	8 VP	7.00	1.00	1.00	44 FM	5.00	6 VG	8.00	1.00	263 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
1 FM	4.00	80 VG+	2.00	1.00	1.00	44 FM	5.00	6 VG	8.00	1.00	264 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
AMAZING SPIDER-MAN	66 FM/VF	27.00	Annual 4 VF	14.00	4.00	42 VF	3.00	56 VF	3.00	1.00	265 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
FR.G	25.00	68 VF+	39.00	5 VG	30.00	43 VF	1.00	56 VF	3.00	1.00	266 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
3 VG+	70.00	68 VF+	39.00	6 VG	18.00	44 FM	5.00	6 VG	8.00	1.00	267 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
6 VG/FN	65.00	68 VF+	39.00	6 VG	18.00	44 FM	5.00	6 VG	8.00	1.00	268 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
7 VG+	57.00	71 VG	0.00	6 VG	8.00	44 FM	5.00	6 VG	8.00	1.00	269 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
1 VG+	34.00	72 VG+	-0.00	10 VG/VG	13.00	44 FM	5.00	6 VG	8.00	1.00	270 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
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1 FM	4.00	80 VG+	2.00	1.00	1.00	44 FM	5.00	6 VG	8.00	1.00	272 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
AMAZING SPIDER-MAN	66 FM/VF	27.00	Annual 4 VF	14.00	4.00	42 VF	3.00	56 VF	3.00	1.00	273 FM+	8.00	350	3.00	128	15.00	219 VF	13.00	15.00	15.00	15.00	15.00	15.00	15.00	15.00
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GANT SIZE DAREDEVIL		HOUSE OF MYSTERY		THE ETONS GOLD KEY		MARS PARLO		MARVEL CHILLERS		MARVEL COMICS TORS ITEM CLASS CS		LOVE RAMBER		LOONEY TUNES		JIMMY WALKER		JONAH MEY		DURNEY NTO MYSTERY		GODZILLA		GO GO (CHARLTON)		GOMER PYLE (GOLD KEY 1966)		COOPY COMICS		GREEN LANTERN		FOX & THE CROW		FRANKENSTEIN		FREEDOM FIGHTERS (DC)		FRONTIER FIGHTERS		FRONTLINE COMBAT		FUNKY FABLES		FUNKY FRODO		FUN TIME (AGE)		GANG BUSTERS (DC)		GASPI		GEEK OUTRY		GET SMART		GHOSTLY TALES		GHOSTS (DC)		GHOST RIDER		GIANT SIZE CHILLERS (1974)		GIANT SIZE COMAN		GIANT SIZE DAREDEVIL		GIANT SIZE DEFENDERS		GIANT SIZE FANTASY FOUR		GIANT SIZE MAN THING		GIANT SIZE SUPER HEROES		GREAT WESTERN		G RLS		GODZILLA		GO GO (CHARLTON)		GOMER PYLE (GOLD KEY 1966)		COOPY COMICS		GREEN LANTERN		FOX & THE CROW		FRANKENSTEIN		FREEDOM FIGHTERS (DC)		FRONTIER FIGHTERS		FRONTLINE COMBAT		FUNKY FABLES		FUNKY FRODO		FUN TIME (AGE)		GANG BUSTERS (DC)		GASPI		GEEK OUTRY		GET SMART		GHOSTLY TALES		GHOSTS (DC)		GHOST RIDER		GIANT SIZE CHILLERS (1974)		GIANT SIZE COMAN		GIANT SIZE DAREDEVIL		GIANT SIZE DEFENDERS		GIANT SIZE FANTASY FOUR		GIANT SIZE MAN THING		GIANT SIZE SUPER HEROES		GREAT WESTERN		G RLS		GODZILLA		GO GO (CHARLTON)		GOMER PYLE (GOLD KEY 1966)		COOPY COMICS		GREEN LANTERN		FOX & THE CROW		FRANKENSTEIN		FREEDOM FIGHTERS (DC)		FRONTIER FIGHTERS		FRONTLINE COMBAT		FUNKY FABLES		FUNKY FRODO		FUN TIME (AGE)		GANG BUSTERS (DC)		GASPI		GEEK OUTRY		GET SMART		GHOSTLY TALES		GHOSTS (DC)		GHOST RIDER		GIANT SIZE CHILLERS (1974)		GIANT SIZE COMAN		GIANT SIZE DAREDEVIL		GIANT SIZE DEFENDERS		GIANT SIZE FANTASY FOUR		GIANT SIZE MAN THING		GIANT SIZE SUPER HEROES		GREAT WESTERN		G RLS		GODZILLA		GO GO (CHARLTON)		GOMER PYLE (GOLD KEY 1966)		COOPY COMICS		GREEN LANTERN		FOX & THE CROW		FRANKENSTEIN		FREEDOM FIGHTERS (DC)		FRONTIER FIGHTERS		FRONTLINE COMBAT		FUNKY FABLES		FUNKY FRODO		FUN TIME (AGE)		GANG BUSTERS (DC)		GASPI		GEEK OUTRY		GET SMART		GHOSTLY TALES		GHOSTS (DC)		GHOST RIDER		GIANT SIZE CHILLERS (1974)		GIANT SIZE COMAN		GIANT SIZE DAREDEVIL		GIANT SIZE DEFENDERS		GIANT SIZE FANTASY FOUR		GIANT SIZE MAN THING		GIANT SIZE SUPER HEROES		GREAT WESTERN		G RLS		GODZILLA		GO GO (CHARLTON)		GOMER PYLE (GOLD KEY 1966)		COOPY COMICS		GREEN LANTERN		FOX & THE CROW		FRANKENSTEIN		FREEDOM FIGHTERS (DC)		FRONTIER FIGHTERS		FRONTLINE COMBAT		FUNKY FABLES		FUNKY FRODO		FUN TIME (AGE)
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From fan to fan-favorite: Waid makes his Mark

**"I've got news for you — you can't legislate bad stories out of existence."
— Mark Waid**

A Waid reading list

For readers unfamiliar with Waid's work, the writer recommended the *Kingdom Come* collection, *Impulse: Reckless Youth*, *The Flash: Terminal Velocity*, and *Captain America: Operation Rebirth*. "These should give a good idea of what I do."

By Brent Frankenhoff

Like many comics fans, Mark Waid got hooked on comics early in life. When Waid was 3, his father saw *Batman* on TV and picked up comics for the young boy. "I was addicted," he said. After going through the usual childhood fantasies of wanting to be a fireman, a cowboy, a policeman, and other similar careers, Waid decided to be a journalist "like Clark Kent," he said and in the early '80s wrote articles for several hobby publications, including *Amazing Heroes* and *CBG*. Eventually, Waid was hired as editor of *Amazing Heroes* "for six months," before making his way to DC. There he worked as an editor from 1987 to 1989 on such titles as *Secret Origins*, *Gotham by Gaslight* ("I guess you could call me the father of the Elseworlds story," he said, "which is sometimes a compliment and sometimes a curse"), *Legion of Super-Heroes*, *Doom Patrol*, and *Christmas with the Super-Heroes* holiday specials.

After this stint, Waid went freelance and "never looked back." Highlights of his freelance career include two runs on *Captain America* and an ongoing run on *Flash* that began more than eight years ago. Followers of DC's short-lived Impact line of the early '90s may also recall his writing on *Comet*, *Crucible*, *Crusaders*, and *Legend of The Shield*. In the past few years, more attention has been given to two other series Waid had a hand in. They redefined the DC universe: *Kingdom Come* and its *Kingdom* follow-up.

The 1996 Elseworld series *Kingdom Come* showed a possible future for the DC heroes, most of whom had retired and left the heroics (and villainy) for their children and protégés. Finally, Superman emerged from retirement to bring order from the chaos, and the dark vision of the future did offer a ray of hope — with the impending birth of Superman and Wonder Woman's son. That was revealed in the *Kingdom Come* collection the following year.

Waid said that his work on the two mini-series was among his most rewarding. "Lots of my fellow pros called after reading *Kingdom Come* #1 and said, 'I didn't know that Superman could be cool.' I knew then that we'd done our job."

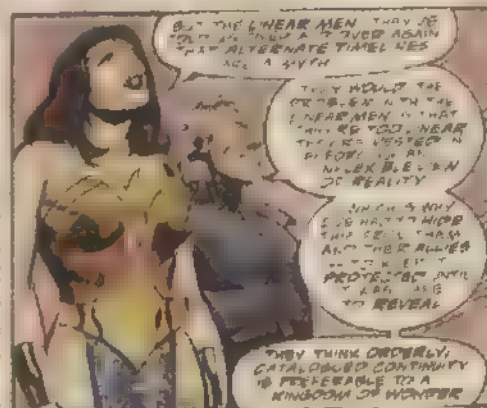
Affecting continuity. It wouldn't be until late 1998 and *Kingdom* that Waid would return to the world of *Kingdom Come* and introduce the concept of Hypertime (among other things; see "Hypertime Defined") allows the *Kingdom Come* future to be just one of dozens of possible futures that any DC character can visit, although the visits aren't easy. Hypertime also allows for the existence of all the other stories that have been written in DC's 60-plus-year history — and some continuity devotees say they don't like that aspect of the device.

Now, nine months after he introduced it, what has been the effect of Hypertime on the DC universe — and Waid himself? "Well, the death threats have slowed down," he said. "I was surprised at the backlash on the Internet and elsewhere.

Hypertime defined

Most alternate universes are likened to rivers with tributaries. However, Hypertime suggests that, in the DC reality, these "tributaries" can not only branch off the main timeline — but can later cross back, cross across for a moment, even mingle back in for good after breaking away for a while, thus creating little "blips" in the main timeline that no one there seems to notice.

— Mark Waid



"Tom Peyer joked that fandom would be building statues of me for giving them back the Earth-2 Superman, and, while I've gotten a lot of 'thank you's,' so far, no sculptors have called."

He quickly added, "What the fans have seen of Hypertime to this point is only the tip of the iceberg. Hypertime was never intended solely to be a nostalgia trip, and the plans Grant and I have for it extend not so much into the past as into the future. Every DC 'event' since *Crisis* has been about shrinking the DC universe and creating more rules. We elected this time to go the other way and blow all the doors of possibility wide open.

"I feel like Dr. Robert Oppenheimer and I now know what kind of mail he got after the atomic bomb was detonated. The fear fans have is that Hypertime will be used to write bad stories. Well, I've got news for you — you can't legislate bad stories out of existence. With or without Hypertime, every month we'll publish sucky stories — some of them probably mine — but that

doesn't mean we should be afraid to try new things.

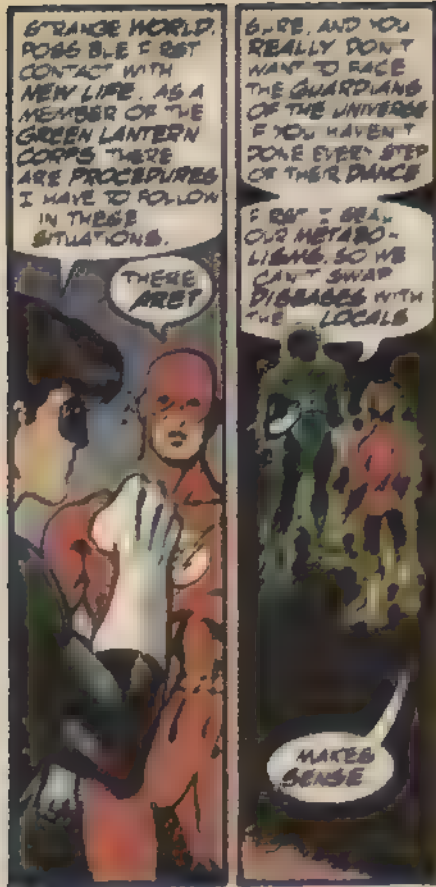
"In retrospect, I would have liked to define Hypertime better in *Kingdom*. The mistake I made was twofold:

"1. I never intended Hypertime to be a capricious excuse for every continuity mistake that happens. We should, as writers, try to be consistent with established 'history.' That said, I've reluctantly surrendered to the inevitability that the continuity of the DC universe will never be airtight, so Hypertime was offered to fans, if they wished, as their own safety net — in other words, a tool fans could use if they so wished to explain stupid continuity blunders that will invariably happen with a 'universe' as haphazardly defined as DC's. Believe me, no writer intends to get deliberately sloppy because of Hypertime.

"2. I forgot why tight continuity is very important for some people. We all escape to comics for different reasons, and, for many, the DC universe symbolizes a comforting world of order which contrasts



Art by Mike McKone. © 1999 DC Co.



Fans of the Silver Age Flash/Green Lantern team-ups are getting a fresh batch in the six-issue *Flash and Green Lantern: The Brave and the Bold*.

sharply with a real world that often doesn't make a whole lot of sense. I never meant to belittle that longing for escapism, even by accident. That said, I still think that — though some great material has come out of it and we wouldn't have *Kingdom Come* without a shared universe — it's a mistake to interweave every single DC title.

"At Marvel it makes sense. Most of Marvel's characters were created at the same time with the same creative point of view. The DC universe, however, was artificially constructed using characters who have very little in common other than they share a genre. Having Captain Marvel and Green Arrow sharing the same story is like having Calvin and Hobbes meet Mary Worth — which might be fun, but is that what you want to read every day instead of pure *Calvin and Hobbes*?"

To that end, Waid added that DC is keeping a tight rein on Hypertime and "is trying to react to fans, keeping their fears in mind."

To date, only one multi-issue story arc has used the concept: Karl Kesel's "Hyper-Tension" in *Superboy* #60-64. "Karl was our greatest supporter and he introduced elements to Hypertime that we hadn't revealed in *Kingdom*," Waid said.

As for his own plans involving Hypertime, Waid wouldn't reveal what he's working on.

Current and upcoming projects. As far as current projects go that he could talk about, Waid said he was very excited about the six-issue *The Flash and Green*

Lantern: The Brave and the Bold mini-series teaming the Silver Age Green Lantern (Hal Jordan) and Flash (Barry Allen). "It turned out fabulously," Waid said, "better than *JLA: Year One*. Tom Peyer and I bounced ideas back and forth with wild abandon."

Waid added that *Brave and the Bold* #4 will be "the lost O'Neil-Adams issue," referring to the series of stories written by Denny O'Neil and drawn by Neal Adams in the early 1970s with Green Lantern and Green Arrow (Oliver Queen) traveling the country stopping common, down-to-earth crimes. "This one's about the suggestion of police brutality in Central City. I wrote Barry's point of view, and Tom wrote Ollie's," Waid added.

Asked if more "retro" stories like *JLA: Year One* and *Brave and the Bold* were in the offing, Waid said he didn't know. "I don't want to be pigeonholed. I like playing in that sandbox, but don't want to end up stuck there. For every *JLA: Year One*, it's important to create — as it was with *Impulse* — groundbreaking, very personal

material, as well."

This includes a creator-owned project that's in the planning stages. "I promise you it's unlike anything you've seen before in comics," Waid said. The project won't make its debut until next summer at the earliest, and Waid added that he has yet to decide on a publisher.

A super-dream. As for a dream project, Waid didn't hesitate a moment when he answered, "Superman. It would be fun to do one of the Super-titles for a while. Grant Morrison and I were asked to plot a Superman revamp about a year ago, and then, without even looking at the material we presented, DC said it wasn't interested. I want to use some of that material and remind people what Superman is."

He added that he mourns the "loss of a love triangle with only two people," referring to the Lois-Clark-Superman romance. "I knew we were doomed in '86, when John Byrne put Clark in a football uniform. Clark's supposed to be a *disguise*, for God's sake. That's one of the

things that makes Superman *unique* — that the hero is the 'real guy' and the secret identity is a construct rather than vice-versa. Can't we get away from the concept of an Earthman in a red and blue suit? Grant and I both would like to see that dynamic reversed and remind readers that, as envisioned by Siegel and Shuster, Superman was 'a strange visitor from another planet.'"

Waid said he has had that freedom with Flash for the past eight years. "DC has let me go where I want." In addition to creating *Impulse*, Waid has killed Golden Age speedster Johnny Quick, explained that the DC universe's super-speedsters draw their powers from the Speed Force, and, most recently, brought a new player onto the field in *Flash* #150. The mysterious figure has revealed his identity to Golden Age Flash Jay Garrick and to Superman, but fans still don't know who Central City's new protector is, and Waid said he likes it that way. "I'm going to keep fans dangling for just a bit yet," he said.

Mark Waid's five tips for would-be writers

1. Be clear. Clarity, clarity, clarity. Introduce your characters early. Make sure the reader knows their names, who they are, and what they can do before they spend page after page wandering around in your story.

Don't make fans guess who's who or simply assume that they've read the last 40 issues of this comic book and thus already know. We're doing ourselves in as an industry; we keep praying for new readers and then we let them get their hands on yet another impenetrable issue of *X-Men* and then we get cranky when their heads melt from confusion and they walk away dazed, never to return. No wonder they don't get their kicks reading comics; I don't get my kicks reading Sanskrit, either.

2. Be passionate. Write from the heart. Your job as a writer is to make the reader feel something, and I don't mean (while I'm guilty of this myself on occasion) simply a nostalgic longing for Hawkman.

There needs to be at least two levels to your story: It has to be about something (Flash is stuck at super-speed), and it has to really be about something deeper (Flash has to accept the truth that no matter how fast he is, he can't be everywhere at once), something that will resonate with your audience even if they can't directly relate to the basic plot.

Hamlet is about a kingdom in distress — I'm sure you remember the last time your kingdom was in distress — but, more importantly, at least on some level, it's about striving to overcome the paralyzing effect of hard choices and indecision, which is something we've all gone through. Closer to home, *Thor* is about a Thunder God, but, more to my

point, we relate to its ongoing story because it's really about a guy who can't please his dad no matter what he does. Don't just type. Figure out what you want to say. What is it about your character or your story that excites you, that moves you? If you haven't communicated that emotion to the reader by story's end, you've screwed up; try again.

3. Never underestimate the importance of smart dialogue. For the love of God, how hard is it to write realistic dialogue? Harder than I think, obviously; some of the wittiest, most entertaining raconteurs I know sit down at the keyboard and churn out the most lifeless, artificial dialogue I've ever read, which just saps the life out of their story, makes it a drag to slog through, and earns no points for introducing characters and situations with grace. Sub-tip: In all my travels, I have yet to meet a single woman who actually refers to her spouse as "husband-mine."

Here's a test: If all your characters sound as if they walked off the set of a 1970s cop show, go listen to real people talk. Hang out at the mall and eavesdrop on conversing teen-agers as much as you can without getting arrested. Take notes. Think back to the way your parents and grandparents would put things. And, if all else fails, go watch an Albert Brooks movie, preferably *Modern Romance* or *Lost in America*. In my estimation, no writer alive is more gifted at natural dialogue than Brooks.

4. If you're stuck on a scene, that means you don't like it. Figure out why. It took me way too long to learn this. Often, I'll be writing along at a good clip, happy with what I've done — only to stop dead on the next scene, ago-

nizing over every little line of dialogue, every scene description. The reason, of course, is because it's a flawed scene, but I've not yet accepted that because I'm too in love with its neat setting, its cool dialogue, its pacing, what have you. My subconscious is doing me a favor by blocking me from wasting any more time typing. It realizes that something's off — I'm overcomplicating the plot, I'm undermining the theme, I'm off the spine of the story, or I'm just too unrelentingly in love with some cool *bon mot* coming out of Wonder Woman's mouth to admit that it sounds totally out of character.

This is what the "delete" key is for. When you hit a bad patch, that means that something inside you — something much smarter than the conscious you — is doing you a favor. It's holding you back and forcing you to reexamine your story. Don't try to type your way through that; sit back, maybe walk around the block, and talk your way through your story again. What's not right? Remember, cool "bits" and clever turns of dialogue can always be salvaged for another story.

5. If a word or sentence you've written sounds "off" to you in your manuscript, fix it; it'll only sound worse once it's printed. Trust me. You're not being "too hard on yourself." Take the time to change it so it sounds better.

Even if it bothers no one else, it'll plague you again and again every time you read it from now until the end of your life.

Extra tip: Be kind to me someday when you're a big name in comics and I'm a washed-up has-been.



Dear Mr. Silver Age,

I'm a big fan of Mark Waid, especially because he knows so much trivia about Silver Age characters. And yet he isn't all that old! When did he start reading those comics, and which are his favorites from back then?

Java

Stagg Manson

"I was reading Lois Lane comics at age 6. No wonder my view of women is all screwed up."

— Mark Waid

Mr. Silver Age says: No question about it, Jav, Mark Waid is a major trivia geek. He's no slouch on DC's stuff from the 1970s up to today, and he can hold his own on Marvel's past, too. But he's downright scary on Silver Age DC — and, even scarier, he doesn't have to look up stuff, he just knows it. You can decide if that's good or bad.

Born in 1962, Waid quickly jumped onto the Silver Age bandwagon. "A precocious lad, I was reading by age 3," he told Mr. Silver Age. His first comic book, at the ripe old age of four, was *Batman* #180 (May 66). It featured "Death Knocks Three Times!" in which the Dynamic Duo



This cover is so cool it hangs over Waid's desk. It features real comics covers from the previous couple of months. How many would you like Bats to pick up for you?

Mark Waid's Top 10

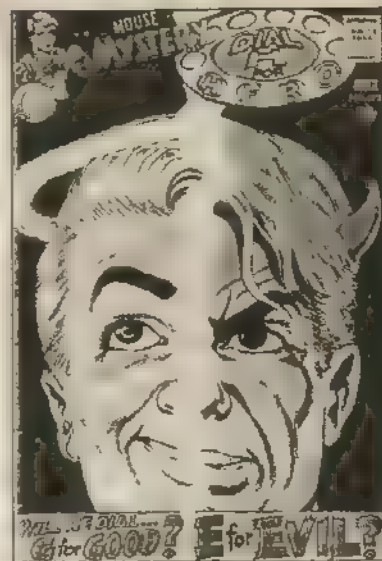
battled, um, Death-Man. But Gil Kane's cover was darn cool. "My dad brought me the comic, because I'd seemed excited by that new *Batman* TV show." It had started in January on ABC. "From that point on, I read every comic book I could get my hands on."

So what are his favorites? He had no trouble reeling them off, and they're kinda surprising. They aren't the Silver Age classics that are reprinted dozens of times; they're the stories that had a big impact on a young kid who could relate his own life to the heroes he read about. Here they are, in no particular order.

- "Lois Lane's Wedding Day" from *Superman's Girlfriend, Lois Lane* #37 (Nov 62). Trying to expose a crook's Sweetheart Club, Lois and Clark accidentally got married. (Hey, it could happen.) Clark took it as a sign that he should reveal his identity to Lois. But he was thwarted every time he tried to prove he was Superman, and Lois never believed him. "I loved the irony," said Waid. "Clark wanted to reveal himself — but couldn't! Hilarity ensued." Born just months before the story appeared, Waid read it as a reprint in *Lois Lane* #86 (Sep-Oct 68). "I was reading *Lois Lane* comics at age 6," he mused. "No wonder my view of women is all screwed up."

- Mordru's debut in *Adventure Comics* #369-370 (Jun-Jul 68). In Part One, four Legionnaires became so frantic over Mordru's "return" that they hid in Superboy's Smallville, taking civilian identities — which Mordru uncovered. In Part Two, they battled back with the help of Lana (Insect Queen) Lang. "The first half of this story is arguably the most influential story I've ever read, and you can see its structure in about half my work," Waid said. "A minor problem was solved two pages from the end, they suddenly realized there was still trouble on the penultimate page, and the final page's full-splash cliffhanger made your heart stop. That was the most frightening and tension-fraught cliffhanger I'd ever seen. I don't think anything's surpassed it."

- "The Super-Simpleton of Steel!" in *Superboy* #105 (Jun 63). Crooks tried to take advantage of Superboy, who had been turned stupid by red kryptonite. "In fact, Superboy was playing stupid to keep everyone from realizing what the real effect of the red k was," Waid explained, giving away part of the end, as if you hadn't guessed. "It's a perfect play-fair mystery." Being nice guys, we won't tell you the real effect. And as with his *Lois Lane* choice, there were still two more stories in the issue! Unfortunately, here they were Superboy's



Waid liked "Dual H for Hero," because he resembled Robby Reed (who gained powers by doing nothing, another draw). This cover hints at the uncanny resemblance.

and Krypto tales.

- "The Gohlin Lives!" in *Spectacular Spider-Man Magazine* #2 (Nov 68). The last of Spidey's two-issue magazine experiment was an epic 58-page, four-color battle with guess who. In magazine size, it's pretty impressive. "The only Marvel story you'll see on my list," Waid said. "Watching Norman Osborn play cat-and-mouse with Peter Parker had my 6-year-old heart racing."

- Captain Action and Action Boy debut in *Captain Action* #1-2 (Oct-Nov 68 and Dec 68-Jan 69). Taking the name and costume from the popular Hasbro toy, these comics told how Clive Arno and his partner Krellik unearthed magical coins which conveyed the power of the depicted god to whoever held each one. Krellik stole some and headed home to create mayhem, with Arno hot on his heels as Captain Action.

"Not only did I dig my Captain Action doll — I mean, action figure — but the comic book blew my mind. Here was a guy who could have any super-power he wanted just by holding a coin! Bitchin'. No years of training for him. He became a super-hero with tremendous ease. The only thing that would have been easier would have been the ability to dial up a super-hero." Can you guess what's coming next?

- "Revolt of the H-Dial!" in *House of Mystery* #173 (Mar-Apr 68). One of the few adventures of Robby Reed, who found a dial that changed him into a different super-hero each time he dialed H-E-R-O. "This was undeniably my favorite super-hero comic book when I was a kid and is probably my all-time favorite short-lived

series. Not only did I yearn for such an easy super-power — and, yes, I have an exact reproduction of an H-dial in my studio today — but, when I was Robby Reed's age, we were doubles. Think about it. *HOM* #173 isn't the most representative story, but it has the most striking and memorable cover."

- "The New Superman and Batman Team!" in *World's Finest* #167 (Jun 67). Through strange quirks of fate, Clark Kent grew up to become Batman, while Lex Luthor became Superman. "This was my first Imaginary Story, as I recall. Not only was the Swan-Klein team my favorite art team of all time, but this story had everything — and six 1999 issues' worth of plot crammed into 18 pages."

- "Peril of the Poison Rings!" in *Batman* #199 (Feb 68). The story wasn't what appealed here. "The cover had a lot of teeny tiny other covers on it," featuring December- and January-dated comics. "This hangs framed over my desk to this day, it's such a cool image."

- "Doomward Flight of the Flashes!" in *Flash* #173 (Sep 67). Jay Garrick took wife Joan for her first visit to Earth-1 so she could beat Barry senseless unless he promised to reveal his identity to his blushing bride. Jay introduced himself to Wally, and all three Flashes battled Golden Man. "Probably my first exposure to the entire Flash Family. Thrilling SF, neat teamwork, and a true sense of family that, frankly, was missing from my own young life."

- "Quit, Robin, Quit!" in *Teen Titans* #14 (Mar-Apr 68). Readers journeyed into The Boy Wonder's mind, as he faced The Gargoyle, who tried to undermine Robin's confidence and win him to the dark side. "This was dear to my heart for numerous reasons," Waid said. "First, it centered on Robin, my favorite Titan. Second, we finally got to see exactly how that costume worked — you mean there's a tunic under that red vest? And finally, my God, what a cover. This is my favorite comic-book cover of all time. I commissioned Nick Cardy to recreate it as a twice-up painting, and it hangs proudly in my home."

Ironically, Kurt Busiek singled out *TT* #16 as one of his Top 10, citing its Cardy-drawn cover as one of the best ever. "And #16's got a better story," Waid agreed upon hearing this. "Heck, it's probably one of the best-drawn comics of the 1960s. But that cover can't match #14's, say I."

Next week, we'll look at Busiek's favorite Silver Age tales. And here's a surprise: His list is somewhat different. Don't be late.

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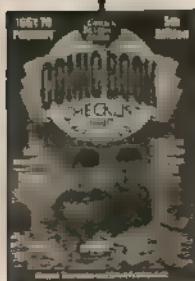
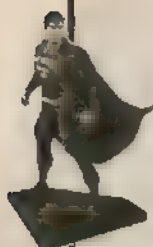
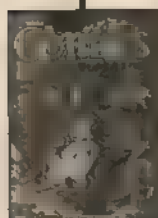
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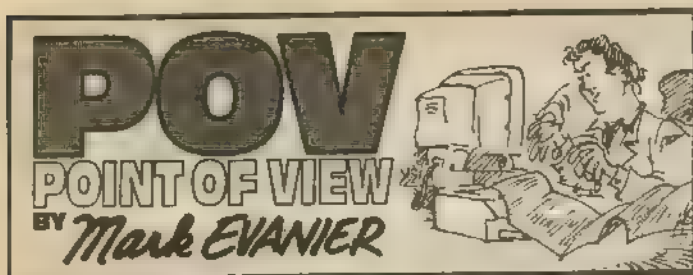
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The con report continues...

Friday, Aug. 13 — In this year's account, I am skipping the traditional long list of folks with whom I got to chat. It's getting so I could reprint the whole, danged attendance list and I'd still hear that someone was incensed that I omitted them.

I'm also cutting back — though not out — long paraphrases of the panels I moderated. This is because, assuming certain folks come through with tapes 'n' transcripts they swore to send me, I'll be printing actual excerpts from those panels in columns to come.



(Quick commercial: If anyone out there has a good tape of either the Arnold Drake or Golden Age panels, please contact me, as soon as possible. Otherwise, we'll be transcribing from copies that sound as though we were using the microphones that announce the stops on New York subway trains. And a thousand thanks to Marc Svensson, who videotaped several of the others in expert manner.)

Yesterday, I did one panel. Today, I had three, two of which were clearly archival material...

"Will Eisner and Chuck Cuidera sat down and reminisced on how the Blackhawk comic book came to be and who did what on it."



Will Eisner and Chuck Cuidera

In the morning, Will Eisner and Chuck Cuidera sat down and reminisced on how the *Blackhawk* comic book came to be and who did what on it. Mr. Eisner has too often been accorded sole creator credit for it. With a graciousness and honesty that one does not always find in comics — or any walk of life, for that matter — he saw to it that Chuck and others received their props.

The most interesting revelation to me was this: For years, we've heard that the membership of the team was based on the artists working for Eisner at the time. Andre, we heard, was named for Andre LeBlanc and Chuck for either Chuck Cuidera or Chuck Mazoujian. George Tuska was said to have been the model for Olaf, while Bob Powell — who was of Polish extraction — supposedly inspired Stanislaus... and so on. Powell probably wrote the first story, though possibly not by himself.

It always seemed credible that the characters — all but Chop-Chop — were named for the artists, but Mr. Cuidera said that's not really true. Chuck was named for him — and Powell interjected the Polish element. But other than that, Cuidera ex-

Blackhawk origins, Drake's demonstration, and Scott Shaw!

plained, the nationalities were those that were prominent in the news as it itemized countries then oppressed by Hitler, and the characters were just invented. (Olaf was semi-swiped from the character of Big Stoop, then appearing in Milton Caniff's *Terry and the Pirates*.)

That's what Chuck Cuidera says. Since he oughta know, and Mr. Eisner didn't say otherwise, I guess that settles that.

We didn't settle everything, though. Cuidera recalled that an early inspiration for *Blackhawk* was the *Ghost Patrol* strip which was created by Jack Cole of *Plastic Man* fame and later continued by Dave Berg of *Mad* magazine fame. Then someone pointed out that the two strips — *Blackhawk* and *Ghost Patrol* — had both made their debuts in the first issue of *Military Comics*. Had the *Ghost Patrol* strip been drawn first and then been seen by Eisner or Cuidera? Neither could remember for certain, and Chuck said, "Maybe it was the other way around," meaning that *Ghost Patrol* might have been inspired by *Blackhawk*.

The answer would be somewhat interesting for this reason. Cole's *Ghost Patrol* stories have often been regarded as his parody, albeit a subtle one, of *Blackhawk* — this, in much the same way his character *Midnight* was a take-off of Mr. Eisner's *Spirit*. It would put that work, and Cole's whole approach to comics, in a new light to learn that he wasn't looking at *Blackhawk* when he did it. Anyone out there have any insight?

And, while we're at it, does anyone have any copies of the *Blackhawk* radio show? Even the best-stocked radio archives seem to come up empty on this one...

You'll get more of a sampling from this panel in a month or two, when I run some of the transcript here. In the meantime, I'll mention that Messrs. Cuidera and Eisner helped straighten out the mystery of the Charles Nicholases, which my pal Will Murray has also done much to crack.

The puzzle stems from the fact that *The Blue Beetle* — a comics hero who originally appeared in comic books and strips from Fox Features — was bylined "by Charles Nicholas." Many years later, Charles Nicholas was a ubiquitous presence in Charlton's comics, usually teamed with inker Vince Alascia.

Reports varied as to whether this was the same Charles Nicholas.

Well, it was and it wasn't.

Chuck Cuidera's full name is Charles Nicholas Cuidera. He is pretty sure that he created *The Blue Beetle* and signed it with his first and middle names. In the early days of comics, many strips went unsigned, while others were credited to what they called "house names." These were pseudonyms that remained on a feature, no matter who did the actual work.

House names were often the rule on work done in a shop or committee situation. Cuidera was working in the Fox shop at the time — but he didn't do all or even most of the *Blue Beetle* strips. Jack Kirby did a lot of them. So did Louis Cazenueve, Al Carreno, and many others, including an artist named Chuck Wojtkowski.

Soon after, just to confuse us historians, Chuck Wojtkowski had his name legally changed to Charles Nicholas. He worked on a number of the same comics as Charles Nicholas Cuidera, including *Blackhawk*, and later did a stint in the Simon and Kirby Studio, primarily as an inker. His work there has often been confused with the inking of Joe Simon, Jack Kirby, and Mort Meskin — in part because Joe or Jack sometimes retouched what he did.

Mr. Kirby said on a few occasions that the Charles Nicholas who inked for the Simon-Kirby shop was the same Charles Nicholas who had done *Blue Beetle* — which was not exactly wrong but it added to the perplexity. That Charles Nicholas had done *The Blue Beetle* but he wasn't the Charles Nicholas who had created *The Blue Beetle*.

Then, a Charlton letters column claimed that their Charles Nicholas — the one usually teamed with Alascia — had been responsible for *The Blue Beetle* and had also drawn *Blackhawk* in the Golden Age. These were technically true statements but they led some to assume erroneously that that Charles Nicholas was *aka* Charles "Chuck" Cuidera.

Upping the sales of *Advil* among the experts, a couple of fanzines reported that Chuck Mazoujian — who had worked for Eisner on *Lady Luck* and other early strips — was the person who had created *Blue Beetle* and then changed his name to Charles Nicholas. This, too, is

untrue. Some people can't tell their Mazoujians from their Wojtkowskis.

Finally, to clarify: The Charles Nicholas who was all over Charlton's comics — and who drew the *Hulk* newspaper strip for a time — was the one who'd been born Wojtkowski. And he was never Chuck Cuidera, the man who started *Blue Beetle* and *Blackhawk*.

So that's settled. America can sleep better this night.



Arnold Drake

Later on Saturday, I spent a wonderful hour-and-change interviewing one of my all-time favorite comic-book writers and human beings — two categories that are not mutually exclusive, by the way. He was also a bit of a rabble-rouser and a fighter for writers' rights at a time when that could get you bounced out of DC — which, in his case, it did.

DC was worse off for not having Arnold Drake around. He was responsible or co-responsible for the creation of, among others, *Deadman*, *The Doom Patrol*, and *Stanley and His Monster*. All of those are, in my opinion, testimony to the principle that a comic book is rarely done better than when it is done by its creators. Drake wrote hundreds of superb stories for those comics plus *Batman*, *Blackhawk*, *Little Lulu*, *X-Men*, *Bob Hope*, *Jerry Lewis*, *Tommy Tomorrow*, *Twilight Zone*, *Space Ranger*...

(Well, *Space Ranger* wasn't all that superb. Arnold said he hated writing it and I think it showed. But the rest were terrific.)

Arnold received applause 'n' cheers from the audience when he spoke of his friend and colleague, the late, great, way-too-unheralded Bill Finger. As everyone knows but as has not been said sufficiently in print, without Bill Finger, there would have

(Continues on Page 59)

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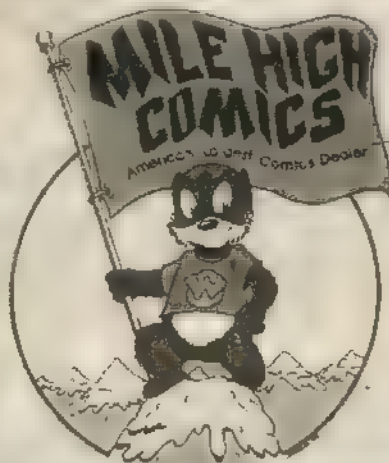
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Con-tributions

One of the tantalizing provocations about a comicon is that you find things that you weren't looking for. In short, treasures.

- At the San Diego con, for instance, I found a copy of a 1952 comic book I didn't know existed. Drawn by Jack Sparling, it's entitled *Pin Up Pete*. And the wonderful thing about it is the absolutely unabashed candor of the title. Right: It's a book of pin-ups, '50s style. Which is to say, not very daring: just leggy ladies, one to a page.

Also on each page, a small drawing of Pete ("Casanova of the Marine Corps") and a huge speech balloon in which Pete tells us about the pin-up on that page: Pauline the Painter (who got "mixed up" and left the ladies' dressing room by a second exit instead of the one Pete was waiting at), Cassie the Car Hop (who responded to Pete's advances by hitting him in the face with the piece of pie he ordered), and so on.

We find out pretty quickly that Pete,

far from being God's gift to women (as he fancies himself), is actually a pretty dumb cluck. No other story. None. Not a single narrative fragment on any page throughout the comic book. The whole enterprise is an excuse for Sparling to draw pin-ups.

The industry clearly couldn't take all that honesty: After #1 of this comic book, there are no other numbers. Which means, of course, that no comic book could survive then without some sort of storyline, Good Girl Art notwithstanding. How times have changed: These days, the scantier the costume, the scantier the story can be.

- While I spend a good deal of time pawing through bins of Golden Age comics at a comicon, I also saunter around the Small Press area and pause in the aisles any time I see a picture that's appealing.

One of the latter is the cover of a new comic book in black-and-white by Mike Kunkel — *Herobear and the Kid*. Tyler is the kid, and his relationship to a stuffed toy bear promises an interesting variation on Watterson's *Calvin and Hobbes*: Tyler's bear, however, becomes a giant super-heroic bear wrapped in a crimson cape. The first issue ends when we meet Herobear; the rest of the issue concerns Tyler's adventures at school, where, being small for his 10 years, he is systemat-



ically bullied by the bigger boys. But the thing that stopped me in the aisle was the art.

The kid is all by himself on a snow-swept landscape on the cover, towing his toy bear by the hand and beaming from ear to ear. Cute kid. Inside, we encounter the series' most engaging visual novelty: Kunkel doesn't ink his pencil drawings; he leaves them in pencil, adds conte crayon shading, and gets the art shot as a drop-out halftone (which leaves all white areas white, not grayed with tiny dots).

We can see the circles that underlie the heads of the characters, the center

lines that establish nose and eye positions. Makes every drawing appear softer, rounder. Kunkel's experience in animation shines through every page — not only in the style of the renderings but in the pacing and action sequences. In short, a treasure. A treat. No mailing address other than electronic (astonishco@aol.com).

- Black-and-white comics have always appealed to me. Some subconscious hold-over, doubtless, from my youth, which was spent enthralled by the daily newspaper comic strip. And Anson Jew's *Saturday Nite* comic book (#1 and #2) provides a stunning example of how to do black-and-white. Jew's line is clean and clear — unvarying in width but expertly placed in every composition. He spots solid blacks with assurance and deftly applies gray Zip-a-Tone for atmosphere and "color."

Each issue includes one or two long stories and several one to three-page strips. Jew sustains his narrative frequently with pictures alone, and one story is a minor key terror tale with no words at all. Two of the longer stories are slice-of-slacker-life exercises, and, while I don't often enjoy these going-nowhere tales, Jew keeps the stories interesting with the restrained pace of his taut visuals. (They go for \$2.95 each; P.O. Box 1625, Novato, CA 94947.)

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WANTED: VAMPIRELLA #113, Strangers in Paradise #1 (1st print mini), Witchblade Encore & Origin Gold variants. Rick Waugh, 4001 W 242nd St #A-4, Torrance, CA 90505. 310-373-3831. nckcomics@aol.com

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T.S.R.'S Art of Advanced D&D 1989 SC Col. \$20 ppd. 126pg. Elmore Parkinson Caldwell LTD print nude skulls \$28 ppd. Tom Bieber, 6003 Larkspur Dr., Alexandria, VA 22310

HAWAII 5-0 (1969), Man From U.N.C.L.C. (1966) Whitman TV Adventures hardcovers. Both VG condition \$10 each, postpaid. John Alwater, 5720 Napa, Alta Loma, CA 91701-1934

BATMAN DIGITAL Justice hardcover \$15, Tales of Dark Knight softcover \$10, Punisher Intruder hardcover \$10, postpaid. John Alwater, 5720 Napa Ct., Alta Loma, CA 91701-1934.

4420 BOOKS-GENERAL, FOR SALE

BUFFY VAMPIRE guide \$5; Essential Conan (Howard) w/ dustjacket w/Frazetta copycat poster (Kelly) \$10; Comic Book Artists 346-pg. softbound \$8; Polwart, POB 5152, St. Louis, MO 63139

DOONESBURY BOOK collection for sale. 100+ books. For list: Robert Farney PO Box 341071, Milwaukee, WI 53234 414 546-4627 rfarney@execpc.com

GARFIELD BOOKS: First 5 from Ballantine, 1980-82, softcover all 1sts (except #2), VF/NM \$25 postpaid. Brian Evans, 1237 2145 Drive Eckert, CO 81418

LITTLE BLACK Sambo, rare small book with 24 color illustrations 1919 VG cond. \$50 Alfred Farrugio, 21 W. Lyons St., Melville, NY 11747

"FAMOUS WRITERS Course", 1960 4 vols. plus 1 "Study Guide" plus 1 "Market Service" All complete, \$26 pp. Dean, 8010 Esperanza Bay, Boynton Beach, FL 33436

BATMAN AND Me HC's Pristine Mint, autographed by Bob Kane, \$50. Hand colored artists proofs signed by Wood Robinson, Eisner, beautiful. Sam AC 440-243-6875.

DONNA BARR in Dignifying Science! New from GT Labs in September's Previews. Visit <http://www.gt-labs.com> for more information on our Eisner nominated and Xeric winning books.

HARDCOVER BOOKS: \$20 each. Pulp Art, World War II, Propaganda Art, Marvel 5, Decades and Justice League Vol. 2. James 770-428-8288

CHARLIE BROWN'S Super Book of Questions and Answers, 1976 hardcover, fine, 145 illustrated pages. \$25 postpaid. John Alwater 5720 Napa Ct. Alta Loma CA 91701 1934

PIERS ANTHONY Pornucopia hardback 1st edition, shrinkwrapped, NM/M, \$15. Mitch 281-444-6293.

4421 BOOKS-GENERAL, WANTED

WASH TUBBS/ Capt. Easy NBM hardcovers wanted. Also: Buz Sawyer reprints. 603-431-6087 or burl@hotmail.com

NEEDED URGENTLY: "Bandit of Hell's Bend" by Erb and The Phantom #13 (Avon). Also Erb, Doc Savage books. Richard Sawyer, 15 Eggebrecht, LaPorte, IN 46350.

STEPHEN KING (1st edition hardcovers) Carrie, Salem's Lot, The Shining, Night Shift, and The Stand. Paul Iacono pxcon3@yahoo.com

LOOKING FOR "The Great Comic Book Artists, Vol. 1 By Ron Goulart. E-mail: aloreda@webmail.beisouth.net

4424 COMPUTER SOFTWARE/SUPPLIES FOR SALE

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4430 PAPERBACKS, FOR SALE

DOC SAVAGE omnibus editions, Lovecraft, ERB, REM, other pulp fiction. Singles, complete runs. LSASE for all new lists. Biff Smith, POB 40434, Phoenix, AZ 85067-0434

HUGE LIST of movie and TV tie-in paperbacks. Send \$2 for both lists (refundable w/order) Avengers to Zorro. Trades? Shura, 1830 N. 12th St., Phoenix, AZ 85006

INVASION of Body Snatchers (1979) Fotonovel 100s of color photos. Fine, \$15. Geoffrey Mathuz, 30 Phebe Ave. Lowell, MA 01854 mathuz@helix.mgh.harvard.edu

COLLECTIBLE T.V., movie tie-ins Paperbacks, some hardbacks. Many old favorites. List available. D. Mark Simpson, 482 Hudson St., Sault Ste. Marie, Ontario, Canada, P6C 3P5.

PULP REPRINTS, Spider, Shadow, Doc Savage, REM, also S.F., etc. Send SASE for free list. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

LOTS of comic-strip and hero types (near complete Doc Savage, Avengers, Star Trek, etc.) List \$1. Ken Mitchell 710 Conacher Dr., Willowdale, Ont. Canada M2M 3N6

HARVEY KRUTZMAN paperbacks- "Humbig Digest" (1957), "Jungle Book" (1959), "Executive's Comic Book" (1962) all VG + +, \$18 each, Gordon Sclar, 5010 Lakeview, Fayetteville, NY 13066 315-637 8549

YELLOW SUBMARINE: Signet Q3632, 1st, 1968, 128 full color pages, VG, \$6.50 ppd. Charles Ewy, 918 Coteswood Circle, Cockeysville, MD 21030 410-667-6747

4430 PAPERBACKS, FOR SALE

VOODOO MAD, Abominable Snow Mad NM \$5 each postpaid. Many others. Need Post Brothers comics Jay Hadley 21319 Town Lakes Drive #1236, Boca, FL 33486.

ROBERTA GREGORY in Dignifying Science! New from GT Labs in September's Previews. Visit <http://www.gt-labs.com> for more information on our Eisner nominated and Xenc winning books.

4431 PAPERBACKS, WANTED

CARTER BROWN! Mike Shayne! Milo March! Any wanted with McGinnis covers, 1960s and 1970s in decent condition. Brian Postman, 238 E. 24th St. #2A, NYC, NY 10010.

WANTED: EDGAR Rice Burroughs Ballentine Tarzan p.b. series with the Boris/Adams covers. Need all! Andrew Steven, c/o Ian's, 1151 2nd Ave., New York, NY 10021. 212-979-9205

WANTED ROBERT E. Howard related fanzines, chapbooks, small run poetry and story booklets, etc. Andrew Steven, c/o Ian's, 1151 2nd Ave. New York, NY 10021. 212-979-9205.

4440 PULPS, FOR SALE

PULP MAGAZINE Collection. 1200 individually priced and graded with color cover scans of each magazine on CD-Rom. \$8 postpaid. SF Connection, Box 421013, Indianapolis, IN 46242

OLD-TIME DIME novels for sale, 1880-1920. Reasonable prices. Free list. O'Gara, Box 36172, Des Moines, IA 50315.

4441 PULPS, WANTED

BUYING DETECTIVE, Mystery, Science Fiction, Fantasy, Horror, Hero and similar genre magazines before 1960. Also Science Fiction paperbacks- all years. Bowman, Box 421013, Indianapolis, IN 46242. 1-317-848-9507

SPIDER AND other hero pulps wanted. Higher prices paid for rare and high grade books. Chris Ticknor, 3400 Eisenhower Rd. Columbus, OH 43224. ctick@aol.com

COLLECTOR PAYING high prices for true high grade pulps with good paper. Most titles. Shaun Clancy, 18261 73rd Ave. NE, #A105, Kenmore, WA 98028-2784

COLLECTOR PAYING high prices for true high grade pulps with good paper. Most titles. Shaun Clancy, 18261 73rd Ave. NE #A105 Kenmore, WA 98028-2784.

4450 MAGAZINES, FOR SALE

MONSTERS AND movies- Monsterland, Shrek, Scarlet Street, Video Watchdog, Steranko paper Mediascene early starlogos more SASE, Cliff Gemmell, POB 740982, Arvada, CO 80006 303-424-8762. seagems@mstg.net

LOCO, SCREAM Queens, Frenzy, Oriental Cinema, Photo Fiends Zany Great selection! LSASE for new catalog. Bill Smith, Dept. Related, 1344 West Flower, Phoenix, AZ 85013

PLAYBOYS: JIMMY Carter interview issue Vanna White pictorial issue both Fine \$6 each ppd. John Leonard, 1626 Shubel Ave., Lansing, MI 48910-1852. 517-484-1694

BLAZING COMBAT #3 VF+ \$35, Famous Monsters of Fmland 1966 Yearbook VG++ \$30, #36 FN+ \$25, #55 FN- \$20, Jonathan Loew, 3762 W. 11th Ave. Ste 127, Eugene, OR 97402

PLAYBOYS 1953- 1960s. Call or write for prices. Book Stop, 226 E. Meadow Ave., East Meadow, NY 11554. 516-794-9129.

X-FILES, 10 different NM issues, includes Cinefantastiques. Cover price \$60 Sale \$40 Postage extra. Fax 718-646-0211. Bill Yawien, 2625 Emmons Ave. #3-B, Brooklyn NY 11235.

TOO MUCH to list! All categories for collectors. Send "wants" Ken Mitchell, 710 Conacher Dr., Willowdale, Ont. Canada M2M 3N6.

FAMOUS MONSTERS 45 issues between #90 and 168. Star War issues are low as \$3. Call Dan 270-683-8908. 4128 McBire Crossing, Owensboro, KY 42301

EXTRA MAD Magazines #38 fair \$10, #40 G \$12, #48 VG \$15, #60 VG \$15, #63 VG \$15, #68 F \$15. All 6 for \$70 C F (Buddy) Cantrell, 11266 132nd Ave. NE, Redmond, WA 98052 Ph. 425-822-5379. I have many others from sel. 1958 to 1990s at list prices.

1976 HOUSE of Hammer single issues available. 1958 World Famous Creatures #1 (G/VG) \$60, #2 (VG) \$85. 1982 FM game book oneshot \$30 VF/NM. 618-398-2673

RARE FILMFAX #5/VF, \$30 #4/VF, #22/VF, #28/NM, \$15 @ #52/NM, #59/VF, \$10 @ Postage extra. Fax 718-646-0211. Bill Yawien, 2625 Emmons Ave. #3-B, Brooklyn, NY 11235

ATTENTION RACING fans! Inaugural Long Beach Grand Prix program dated Sept. 28, 1975. \$25 postpaid. John Atwater, 5720 Napa Ct., Alta Loma, CA 91701-1934.

TV GUIDES bound volumes 1951-1953 list SASE Michael Keaton list SASE. Randy Mantooth, Route 66, Simon/Simon, 1st St., SASE Howard Rogofsky, Box 107CB, Glen Oaks, NY 11004

PAPER COLLECTORS' Marketplace: Monthly magazine for buyers and sellers of paper collectibles, since 1983 12 issues \$19.95, sample \$2 Box 12803, Scandinavia, WI 54977 <http://www.pcpaper.com>

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JACK KIRBY ultra rare .941 complete detective magazine with full page Kirby illo G. \$40 JeH Ge b R&R 10100 Santa Monica Blvd., Los Angeles, CA 90067

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DESPERATELY NEED back issues of "Bikini" magazine. Need two each of April, May, and June issues. Contact Jerry Skaggs 103 Southside Ave., Campbellsville, KY 42718.

CHIC MAGAZINE September and November 1978. Bryan Edwards, 2106 Old Cherry Point Rd, New Bern, NC 28560. Need these to complete my collection.

GOLDEN MAGAZINE for boys and girls. 1960s magazines wanted. Check your attics. Help. Help. Help. Dan Cherney, 2525 Vermilion Road, Vermilion, Ohio 44089-3711. dan123@aol.com

COMIC BOOK Marketplace #1-3, 6-21, 23, 25, 26, 28-35, 38. Wanted good condition. L. Florio, 157 E. Church St., Bergenfield, NJ 07621-1831. Send list.

RBC JUST two needed: #103 and #116. Send prices to: Dan Murphy, 6827 Pacific View, Los Angeles, CA 90068.

ECLIPSE MAGAZINE #1 Drawn and Quarterly Vol 1 #2 4 wanted. Sam Roberts, 2810 E. Yester Way Apt 3 Seattle WA 98122

NATIONAL LAMPOON wanted. Feb., 1990 with S. Clay Wilson drawing. Will pay \$15 for XF-NM copy ppd. Eric Sack, 201 Old York Rd., Jenkintown, PA 19046

GENT JUNE 1990 Denis Schwendeman, 108 Roy St. #B-23, Seattle, WA 98109

WANTED: MANHUNT, other hardboiled digest pulps from the 50s. Jeff Gelb, R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

WANTED: BIKINI Magazine #1 w/Alyssa Milano, also Gillian Anderson appearances in FHM & Entourage. NM only! Rick Waugh, 4001 W. 242nd St. #A-4, Torrance, CA 90505. rickcomics@aol.com

NATURALIST (NUDIST) material wanted. Buying non-airbrushed mags, books, etc. Send lists with issue numbers, year and conditions. S. Dowdy, 5120 North Spring, Roanoke, VA 24019.

NEWSWEEK, OCTOBER 1975 issue with Bruce Springsteen cover. Bob Craig, PO Box 1184, Lockport, NY 14095. 716-439-6172.

4452 SCIENCE FICTION, FOR SALE

STAR TREK Motion Picture Costume Book \$15, ST-TNG Official Magazine #1 \$10, ST-IV Movie Magazine \$10, ST-Catalog (Book) \$10. Steve Kolanian 2068 E 8th St., Brooklyn, NY 11223-4129. 718-376-1245.

STAR WARS Interlocking TV Guides, 5/21/99, 6/12/99. Each set four covers. All 8 \$25. Plus postage. Bill Yawien, 2625 Emmons Ave. #3-B, Brooklyn, NY 11235

SPACE GIANTS video- episodes 1-4 on Sony tape \$10, postpaid. David Haug, 4572 33rd St. #4, San Diego, CA 92116 or e-mail: sd4david@aol.com

52 DIFFERENT issues of Locus Science Fiction Magazine, 155 to 251. \$60 postpaid (US). Send to: Steve Tafuni, POB 43, Valrico, FL 33595. E-mail: SSTCMX@aol.com

4453 SCIENCE FICTION, WANTED

READABLE COPY February 1999 issue Fantasy and Science Fiction must have Peter David's story Archtype that David said would be the last Super Man story if it was published in a comic. Zerk, fax, typed or any form readable ok. 916-444-9231. Glenn Hakanson, 28301 #E Sacramento, CA 95816

WANTED: ADVENTURES Time and Space edited by Raymond Healy (hardback or trade paperback only) E-mail: lymond@peak.net Zairvil, 228-G Freedom Dr, Belleville, IL 62226.

BUYING STAR Wars and Star Trek (all versions) books. Walter Wyzajski, 1508 Christina St., Rockford, IL 61104-4709

4600 REPRINTS, FOR SALE

KING FEATURES favorites Flash Gordon, Mandrake, Phantom, Prince Valiant, Tarzan comics, books, PBs, reprints. SASE for list. Cliff Gemmell, POB 740982, Arvada, CO 80006. seagems@mstg.net

JUMBO #117 Nov. 1948 Fiction House black white copy \$6 plus \$3 P&H 716-675-8469 Ray Olivier, 33 Highland Ave., West Seneca, NY 14224-2826

DICK TRACY, Flash Gordon Vol. 2 HC. Johnny Comet Eclipse, Johnny Hazard, Li'l Abner, Male Call H/C Phantom, Secret Agent X9, SASE. Gemmell, POB 740982, Arvada, CO 80006.

4601 REPRINTS, WANTED

WILL TRADE Flash Archives #1 in N-mint for Marvel Masterworks #10 in VG or better condition. Art Hollinger, RR 6 Box 108, Decatur, IL 62521

RICK O'SHAY Vol. 2 & 3 wanted. Catalog of many publishers. comics, magazines & books available A. Watson 3030 Buchberger, Wisconsin Rapids, WI 54494

4610

PORTFOLIOS/POSTERS FOR SALE

BARRY SMITH "Conan", Kaluta, Jones, Wnghton, and lots more prints, posters, books and booty! Send SASE for list. Dave Leclair, 3 Arlington, Holyoke, MA 01040.

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4630 TRADING CARDS FOR SALE

SHI, \$28; Silver Surfer, \$35, Lister's Dawn I, \$20, TV movie sets, \$6.50; all ppd. CM Taylor, 67-08 Parsons Blvd. 6B, Flushing, NY 11365.

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BUFFY PHOTO Cards, \$17, series 3, \$15, Star Wars Phantom Menace series 2, \$16. CM Taylor, 67-08 Parsons Blvd. 6B Flushing, NY 11365.

HAVE LADY Death III Clearchrome for trade or sale, some Black Mask also. Other Babe cards also. Bruce Taylor, 21634 Hwy 148, Maryville, MO 64468.

THREE STOODGE color gum cards. Fleer 1959 85 different. All VG \$500. Jim Burke 732-462-7109.

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1,000'S of Star Trek, Star Wars and TV movie singles and inserts. Send SASE with list. Brevard PO Box 2492 Oshkosh WI 54903. covecch@northnet.net

SETS AND unopened boxes for sale at very low prices. Send SASE for list to: The Alternative Factor, 200 W. Mahoning St. Piquette, PA 15767

STAR TREK Fleer original Series CCC starter deck box and booster pack box. Both for \$55 postage paid. Larry 415-681-9629

AUTOGRAPH CARDS Marvel Creatures 98, Busc, Devines, Marvel Silver Age Ayets. Sale 50% guide value. Robert Sands, 65 Fox Chapel Dr., Orchard Park, NY 1427

STAR WARS Episode 1 sets Series 1 \$10 Series 2 \$10. Free shipping. Star Wars Episode 1, Australian \$20. Defazio 70 Andy Place, Staten Island, NY 10312

OVER 6,000 Cards for sale. Baseball, basketball, football. \$250. 904-755-9278

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UNCUT SHEET, Wacky Packs 1979 Topps 132 cards \$55 ppd. ROTJ first series stickers \$55. Jim Crane, 15 Clemson Ct., Newark, DE 19711. 302-738-6031

1,000'S of Star Trek and Star Wars singles and inserts. Send list with SASE. Brevard, PO Box 2492 Oshkosh WI 54903. covecch@northnet.net

MAGIC GRAB bags. Commons 3¢, Uncommons 25¢, Rares \$1 each. Postage \$3.50 per 500 cards. MSteele583@aol.com. Mike Steele, 3421 North Kingsley Drive, Bloomington, IN 47404

1989 TOPPS baseball card factory set \$14.95, 1991 Upper Deck baseball unopened box \$14.95. Eagle Collectibles, 3338 Appel Rd., Bethel Park, PA 15102. 412-831-3989

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WACKY PACKAGES wanted. Will buy all original art work and uncut sheets. Will also pay a finders fee for any information that results in a sale. Eric Roberts, 260 Alherton Ave., Atherton, CA 94027. 650-327-6570 or 650-326-8708.

TRADE Babylon 5 seasons 4 and 5. Parallels Street Sharks. Horichrome Parallels Edward Morley. PO Box 4595, Oakbrook, IL 60222-4595. E-mail: nansportbu@aol.com

HARSH MISTRESS Science Fiction magazine #1, Mike Shayne Mystery magazine February 1968. Name your price. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069. 315-593-3454

JUSTICE LEAGUE (1st Series) 46-48, 55, 77-78, 97-98, 100-130, 135-137, 138-140, 142-148, 152-153, 158-159, 165-168, \$300 for all. S.E. Klein, 717 36th, Lawton, OK 73505

IF YOU don't want to trade your promo cards, then how about just sending them to me? Thanks! Tom Vanko, 1527 Somerset, Munster, IN 46321-4387

FLEER 1995 Marvel meta silver flashers #4, 14, 30, 45, 52, 68, 92, 94, 100, 128, 134, 137, 220 Middlesex Ave. Princeton, WV 24740

WANTED: VAMPIRELLA Gold Cards, regular and gallery. Will buy or trade. Some chase needed also. Bob, Eyewear, 377 Court St., Plymouth, MA 02360. 508-747-0096

NON SPORTS wanted! Need to buy any quantity, especia y bulk. Send lists/ prices to: Orion House, 1807 Cold Springs Road, Liverpool, NY 13090

STAR WARS Dorco 3-D squares 7 and 8. Solitaire Ace of Spades! gfrtzn@sig.net

4631

TRADING CARDS WANTED

MARVEL MASTERPIECES I, II, 95, X-Men II, Fleer Ultra 95. Mars Attacks Archives comparisons. Cards by Devines, Lagor, Quesada, Palmotti. Trade cards, combs. 718-979-4043. jboardman@aol.com

CIVIL WAR news cello packs, rack packs loose common cards. Any 60's cards, wrappers, boxes, packs, advertising, promotional material. Buy/ trade for comics. 718-979-4043. jboardman@aol.com

WANTED: NON-SPORT cards from 30s and 40s. Will buy or trade. Write Charles Johnson Gibbon MN 55335

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FREE SHIPPING 12" Man Taus, \$115. SW CCG Premiere, \$300. Loads of comics, toys, cards. All discounted. 208-323-0778. E-mail: williamgray@yahoo.com

COLLECTIBLE MUSEUM quality photos of pin-up models from 1950s to today by Bunny Yeager. 305-757-8978. C-311 9301 NE 6th Ave., Miami, FL 33138

GLAMOUR, CHEESECAKE, and adult videos magazines, art, and related erotica. Great new catalog! LSASE to: Bill Smith, Dept. Glamour, 1344 West Flower, Phoenix, AZ 85013

GERRY ANDERSON'S Space 1999 comics \$5 ea. Space Precinct II. Brogan #7 Thunderbird Brit cards \$20. CM Taylor, 67-08 Parsons Blvd. #6B, Flushing, NY 11365

METEORITES- OWN a piece of another world. Authenticity guaranteed. See photos at: <http://www.meteoriteweb.com>

GAMES 1950S-1980S, View-master action figures, toys, character records and misc. for sale. Low prices, free lists. Blake Long, 9113 Beulah Church, Louisville, KY 40291

MARILYN MONROE calendars. 1992, 1993, 1992 16-month Playboy style, b/w, brand new, \$40 lot, ppd. Check. M O Tom Destefano, 7629 W. Norridge St., Harwood Heights, IL 60706

COMICS, COMIX, books, mags and misc. for sale/ trade. Send SASE for your list. Many thanks y'all. John Kaminski, 8421 Zimmerman Rd. Hamburg, NY 14075

SKOTCH KOOLER Esso, Little Esso Man Touring US. paint worn around rims, metal, glass liner, \$12 ppd. Devitt, PO Box 217, Salisbury Mills, NY 12577. mairdev26@aol.com

DRINKING GLASSES 50's 1 mountain climbing red/ white 1 pink aqua 50's skate capades \$4 each plus post, \$10 ppd. Devitt, PO Box 217, Salisbury Mills, NY 12577. mairdev26@aol.com

POPEYE 1965 dry paint set, tin color, 14 paints, American crayon mint \$45, used \$20. John Bragg, 626 Pierce St., Sandusky, OH 44870. 419-625-4929

MEAD NOTEBOOK paper with Spider-Man iron-on transfer, 2 packs unopened best offer. Write DA 39 Indian Church Road, Buffalo, NY 14210.

PINBACK BUTTONS. All approx. 1" Superman, Batman, Green Lantern, JLA. All 4 @ \$10 ppd. Kevin Mooney, 30 Young Ave., Croton-On-Hudson, NY 10520.

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ELVIS PRESLEY collectibles (records, books, magazines, poster, B-tracks), also Whitman books, western (books, magazines), adult (books, magazines), comics inquires, (99¢ LSASE)! CDF, Box 113, Jonesboro, IL 62952.

VIDEO MANHAI! Ultraman Tiga Meets Ultraman Dyna! 1998 movie-letter boxed & subtitled \$15 ex/mo on name brand tape! Jim Watnem, 5361 Eastway, #4, Greendale, WI 53129

STAR WARS! Houston Post and Chronicle May 28, 1977. Reviews plus newspaper 1/2 page movie poster ad, \$30. Call Rudy at 281-997-7506 evenings.

THE SERIALS- lights, camera, action! New book- loads rare photos, information, plus movie cowboy books. Send SASE for list. Demarco, 152 Maple, W. Boylston, MA 01583

COMICS, CARDS, books for sale or trade. Your list for mine or SASE. Rodney Morales, 204 East Shaw St., Charlotte, NC 48813-1908

ORIGINAL BATMAN coffee cup from 1960's TV show merchandising plus 75 different Batman comics, VF, \$35 postpaid. Mike Robertson, Box 372, Maple Valley, WA 98038

4660 MISCELLANEOUS, FOR SALE

1963 "SUPERMAN" Steve Allen 8x10 B&W inscribed 1961 Alley Awards original trophy 1933 Chicago Expo cards, SASE. Foss, HCR 3 Box 40, Birchtree, MO 65438.

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MAD'S ALFRED E. Neuman Aurora model kit, 1965. Complete with instructions, signs. Content mint; most pieces still on trees! Box VF Call Marc, 516-829-8376. \$200.

OVERSTREET PRICE GUIDES, #6 Spirit \$12, #7 Barks \$40, #8 Women \$20, #9 EC \$20, \$3 postage. John Fawcett, Box 1156, Walldoboro, ME 04572

4661 MISCELLANEOUS, WANTED

WRESTLING FLYERS business cards from wrestling promotions, schools, etc. Independents only, local, regional. Please write: Charles Kline, PO Box 791, Cleveland, MS 38732-0791

BAILS B&W micro film reels of Golden Age comics. Want to sell? What do you have? Eric, 379 Clove Rd., Staten Island, NY 10310 718-273-3526

JULIE STRAIN Marilyn 2000, Bette Page 2000. Singles of Hotshots, Lady Death Mega Clear, Playboy puzzles. ACCQ1. SASE Louis Bosse 1120 Avon Muskogean MI 49442-5932

WILL TRADE my Silver comics and others for comics, coins, stamps, first edition novels, Topps Baseball etc. Dinallo, 45 W. 10th St., New York, NY 10011

WOULD LIKE to purchase an old Dobro or National metal guitar. Anybody got one to sell? Thanks! Tom Vanko, 1527 Somerset, Munster, IN 46321-4387

LOOKING FOR 8-Man After Perfect by Streamline. I can't find it anywhere. Please write to Christopher Garrett, 120 Homewood Ave., Belle Vernon, PA 15012

BAZOOKA JOE and Fleer bubblegum comics and cards wanted! Thousands needed. Pre-1979 preferred. Wacky Packs too! Bob Conway, Box 260942, Lakewood, CO 80226. rgconway@earthlink.net

MONSTER RALLY '99, 2-sided, black t-shirt (size: large) paying \$25 plus \$3 priority shipping. Must be in mint, preferably unused condition. Call Jim at 301-759-3043.

SAN DIEGO Zoo souvenir map wanted from 1960s. Please send information to: John Atwater, 5720 Napa Ct., Alta Loma CA 91701-1934

WRESTLING FLYERS, advertisements, local, regional, promotions, photocopies are okay! Charles Kline, PO Box 791, Cleveland, MS 38732-0791

4661 MISCELLANEOUS, WANTED

DINOSAURS WANTED: Books, magazines, comics, pulp magazines, etc. Richard Dumont 750 Whittemore Rd. Middlebury, CT 06762. 203-598-3529. rdumont792@aol.com

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From
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The award winners posed for a group shot after the ceremony.

going on 30 years — or about as long as this convention's been around. I've been to every one of them, but Scott has me beat: He's been to *every day* of every San Diego con. I've missed a couple of Thursdays and have seriously considered arranging for Mr. Shaw's abduction and imprisonment — not in perpetuity, just until I have the lead.

In case anyone out there is uninformed: Scott is a cartoonist — and there is no pejorative to that description. "Cartoonist" is a fine and noble profession.

Some who draw for comic books grimace when called that. They hold that they are "graphic storytellers" or "panelological fantasy illustrators" or some other term born of the mindset that a guy who cleans toilets is not a janitor but a "waste material sanitation engineer."

You guys can call yourselves whatever you want. Scott is a *cartoonist* — and a damn good one, at that. He has extensive credits in the animation of and/or comic-book versions of The Flintstones, Bugs Bunny, The Muppet Babies, The Simpsons, Garfield, and many more, including his own creations and his own co-creations. An example of the last category would be *Captain Carrot and the Amazing Zoo Crew*, which DC could do worse than having Scott revive.

There was a time at this con when a cartoonist — of the self-described variety; the kind that does deliberately funny comics — ranked on the professional

food chain somewhere between the guy who was lettering the Green Arrow Hostess Twinkie ads and the kid who puts the rivets into Rob Liefeld's Levis. Comics fans then had tastes about as wide as Calista Flockhart in a waist-cincher. Many, of course, still do — but interests have broadened enough in that hall that, every time I spotted Scott, he was surrounded by ardent admirers, each joyously getting an autograph they wouldn't trade for a whole pile of Jim Lee's.

Scott is the perfect person to emcee the gala event each year, because, first of all, he knows comics and, secondly, he loves them. Thirdly and fourthly, he is a witty host and someone with a genuine sense of San Diego con history.

Someday, I shall have to devote a column to Scott Shaw stories. There are many — like some amazing appearances back when he was into performing at convention masquerades. Or I could tell about our mutual days at Hanna-Barbera when we were the twin titans of H-B trivia. Joe Barbera would call Scott to ask what Wilma Flintstone's maiden name was; then JB would call me to get a second opinion.

(By the way, in case Joe calls you, it's Slaghoope.)

I may even tell about when Scott's first marriage broke up and he moved in with me for a few weeks. It basically amounted to two Oscars and no Felix.

Scott is now happily and rightly married to the wonderful Judith, who either never heard me that time I ab-

sent-headedly addressed her by Scott's first wife's name, or was nice enough to pretend she didn't.

They have a terrific son, Kirby, who was named after Jack Kirby and who already shows signs of following in either Scott's or Jack's footsteps, both of which are mighty deep.

More on Scott in another column. And all I really have to say about the awards ceremony is that it was way too long and certain of the awards were way too arguable. But this is true of every award ceremony everywhere, so that ain't news.

Just have room before we part for one more recommendation. My old pal Erik Larsen thanked me at the con for my suggestion in this column that you all sample his *Savage Dragon*, which is my favorite super-hero-type comic book these days.

He reminded me that something else I like about it is the very clever back-up feature, *Desperate Times*, concocted by Chris Eliopoulos. There was also a terrific mini-series not long ago.

How to describe this strip? I dunno — it's about Marty, Toad, and Kennedy, three souls — two of whom are human beings — who kinda stumble through real life and odd exploits, all equally weird and funny. It looks like a newspaper strip and oughta be one.

Chris does a fine job lettering *Savage Dragon*, but his writing 'n' cartooning are even better. A whole paperback of *Desperate Times* — a collection of new-and-used stories — is due out any day now.

His wife, I hear, just gave birth to twins, so your purchase of a copy will be mutually advantageous: Chris could use the money and you could use a good book.

Next week, we wrap up our convention report — all but for a postscript the following week about the one company that, by my observation, managed to overwhelmingly dominate the proceedings.

Wanna guess what it is? Hint: It's not DC, Marvel, Dark Horse, Image, or any of its offshoots, Fantagraphics, Oni Press, or Archie.

Matter of fact, they don't even publish comic books. You'll get the answer week after next.

Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036-3124, and on the 'net at me@evanier.com.



Scott Shaw!

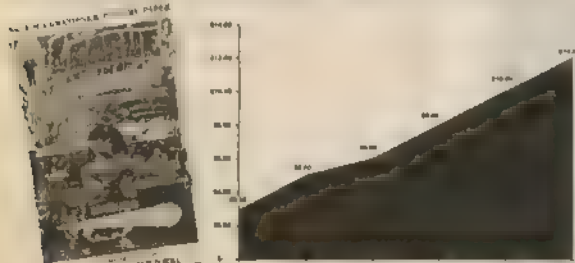
COMICS BUYER'S GUIDE

RESALE REPORT

Sept. 12, 1999 • Sept. 18, 1999

Compiled by BRENT FRANKENHOFF
CBG Price Guide Editor

More value for Moore



For fans who missed the first surge of interest in anything written by Alan Moore in the mid-'80s, when the British writer was revamping *Swamp Thing*, a second chance has come along with Moore's "America's Best Comics" line. Beginning with *League of Extraordinary Gentlemen*, the line has now expanded to include *Tom Strong*, *Promethea*, *Top 10*, and *Tomorrow Stories*.

According to ComicBase's Pete Bickford, "League took off on the strength of Alan Moore's writing, and other ABC titles are also showing solid interest."

The first two issues of *League* have been collected (without the accompanying text pieces), and, like other series published by WildStorm and its imprints, it stands to reason that future issues will be similarly collected. How this will affect the value of the original issues remains to be seen, but collector interest in other series with similar histories has only slightly waned.

RISING STARS #1
Image
Aug 99 • Cover \$2.50
Written by Babylon 5 creator J. Michael Straczynski, the series is well-regarded for its storyline. It will be interesting to see if this breaks out from just being good reading to a "you gotta read this" title in the months ahead. While the regular cover edition and its variants are selling for cover price, the chromium cover edition has been reported selling at \$10.

Current NM price: \$2.50.

DAREDEVIL #1
Oct 98 • Cover \$2.99
Prices have begun to soften on nearly all Kevin Smith-written titles. Fans are still waiting for the fourth issue of *Jay & Silent Bob* more than a year after the first issue of the mini-series was released (currently selling in NM for \$12). *Oni Double Feature #1* (the first appearance of Jay and Silent Bob) has been reported at \$15 and *Daredevil* (Vol. 2) #1/2 can be picked up for less than \$10. Perhaps the release of *Dogma* will improve things.

Current NM price: \$12

EVIL ERNIE #1
Eternity
Cover \$2.50
Before there was a Chaos Comics, Brian Pulido's horror series was published by Eternity. In addition to *Evil Ernie*, the series introduced *Lady Death*. If the Chaos universe doesn't survive the upcoming "Armageddon" storyline, prices on this series could very well plummet.

Current NM price: \$60

Retail beat

Diane Inwood of Fan-Quest in Yuma, Ariz., wrote, "We charge cover price for comics," listing *Batman*, *Star Wars*, and *Buffy* as among her top sellers.

HULK #1
Marvel
Apr 99 • Cover \$2.99
Marvel's restart program hasn't yielded the results that the company had hoped for. While there was initial buzz about a restart for one of the company's longest-running titles, seven months later, back issues can still be picked up for cover price. Without Peter David, it's just not a big deal.

Current NM price: \$2.99

pricing research
Is provided by CBG and COMICBASE. Silver Age to present information will be available in the Comic Book Checklist and Price Guide Year 2000 Edition. Order at (800) 258-0929 or online at www.comicbuyersguide.com.

COMICLINK COMMENTS

THE BRAVE AND THE BOLD #34
Mar 61 • Cover 10¢
The condition of this copy and the significance of the first appearance of the Silver Age Hawkman combined was the reason for this sale price. The issue also introduced shape-shifting villain Byth and established the Hawks in Midway City. In high grade, key DC Silver Age issues sell for premiums.

AMAZING SPIDER-MAN #1
Marvel
Mar 63 • Cover 12¢
We have a number of buyers waiting in line for the first *Amazing Spider-Man* in close to fine condition if unrestored. This particular copy had white pages and very minimal wear except for a long, light crease on the front cover. Silver Age first issues are tougher to find unrestored and in decent condition than they were only a year ago.

Sold in VF-NM for: \$1,800. Sold in VG-F for: \$1,800.

Joshua Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books and related memorabilia are bought and sold.

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- Ads canceled after published deadline will be charged.
- Copy running longer than the space ordered will be cut from the end of the listing at the discretion of the publisher.
- An advertiser who cashes a check or charges a credit or charges a credit card has entered into a binding agreement to deliver that merchandise at the advertised price.
- Unless stated otherwise in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage cost. Advertisers must allow buyers to obtain authentic judgements as the basis for retention provided they notify the advertiser in writing of their intent within the applicable return privilege period. The buyer can request, but not demand, a replacement. If the buyer requests it, the seller must refund the purchase price rather than issue a credit or exchange. When, in the sole judgement of the publisher's staff, the seller delivers overgraded material in an attempt to force the buyer to seek a refund, the publisher reserves the right to demand that the seller deliver properly graded material or make a refund in an amount determined by the publisher to be commensurate with the current market.
- Merchandise returned must be in the same condition it was sent. In the event of a return, the seller may request that the entire order rather than a portion be returned for a refund.
- Unless delayed delivery is specified in the ad, the buyer may request an immediate refund if delivery is not made within 30 days after seller accepts payment. When delayed delivery is specified in the ad, but the stated period passes without delivery, the buyer may request an immediate refund. This policy takes precedence over any terms or conditions which may appear in any advertisement. When, in the opinion of the publisher, delayed delivery is being used to avoid fulfilling an order for available merchandise on which the market value has risen, the publisher reserves the right to alter the amount of refund due and enforces it immediate remittance to the buyer.
- Advertisers who are in violation of these or any other Krause Publication advertising policies may be subject to penalties included, but not limited to, suspension or revocation of advertising privileges, at the sole discretion of the publisher.
- The publisher's staff reserves the right to - without prior notice - suspend application of these policies, to amend any policy, or to create any new policy which in its sole opinion will facilitate fair play in a specific transaction or among the hobby in general.

SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
 Advertising
 700 E. State St., Iola, WI 54990-0001

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted. Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S. Canadian or Mexican bank; money orders, international money orders, cashier's checks, or with your VISA, MasterCard, American Express or NOVUS credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME _____		
STREET ADDRESS _____		
CITY _____	STATE _____	ZIP CODE _____
PHONE NO. _____		
SOCIAL SECURITY # _____		
TYPE OF BUSINESS _____		
☐ CORPORATION ☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP ☐ NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR		
PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY		
NAME _____		
MAILING ADDRESS _____		
CITY _____	STATE _____	ZIP CODE _____
TITLE _____		
TRADE REFERENCES		
NAME _____		
ADDRESS _____		
CITY _____	STATE _____	ZIP CODE _____
PHONE _____		
BANK REFERENCE		
BANK NAME _____		
CITY _____	STATE _____	ZIP CODE _____
PHONE _____		
BANKING OFFICIAL _____		

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S) _____

700 East State Street
 Iola, WI 54990-0001
 (715) 445-2214
 FAX#(715) 445-4087
 TELEX#55-6461
 (Krause Publ.)
 http://www.krause.com

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues. Sept. 21, 1999	1352	Oct. 13, 1999	Tues. Oct. 12, 1999	1355	Nov. 5, 1999
Tues. Sept. 28, 1999	1353	Oct. 22, 1999	Tues. Oct. 19, 1999	1356	Nov. 12, 1999
Tues. Oct. 5, 1999	1354	Oct. 29, 1999	Tues. Oct. 26, 1999	1357	Nov. 19, 1999

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	ISSUE	ISSUES	ISSUES	ISSUES	ISSUES
A. Eighth Page (4-7/8" x 2-3/4")	\$103	\$101	\$99	\$95	\$87
B. Quarter Page Vertical (4-7/8" x 5-1/4")	\$195	\$192	\$188	\$180	\$164
Quarter Page Horizontal (10" x 2-3/4")	\$195	\$192	\$188	\$180	\$164
C. Half Page Vertical (4-7/8" x 11") or Half Page Horizontal (10" x 5-1/4")	\$303	\$297	\$291	\$279	\$255
D. Full Page (10" x 11")	\$546	\$536	\$525	\$503	\$459

CLASSIFIED DISPLAY

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	ISSUE	ISSUES	ISSUES	ISSUES	ISSUES
1. One Inch (2-1/4" x 1")	\$22.00	\$21.00	\$20.00	\$19.00	\$18.00
2. Two Inches (2-1/4" x 2")	\$31.00	\$30.00	\$29.00	\$28.00	\$26.00
3. Three Inches (2-1/4" x 3")	\$39.00	\$38.00	\$37.00	\$36.00	\$33.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$31.00	\$30.00	\$29.00	\$28.00	\$26.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2" w x 8-1/2" h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4" w x 3-1/4" h). Super Traders should be typed on an 8-1/2" w x 8-1/2" h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$43.00	\$42.00	\$41.00	\$40.00	\$36.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$114.00	\$112.00	\$110.00	\$105.00	\$100.00

C. RETAILER DIRECTORY \$3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.



As of this writing, Hurricane Floyd is bearing down on my neck of the woods, so I'm not sure how much time I have to produce this column. Originally, we had been assured that by the time it got here it would be downgraded to a tropical storm. Unfortunately, no one informed the hurricane of that.

"Boy, did I hear from every law enforcement official who reads this column."

— Peter David

Sometimes I truly wonder who's more useless: weathermen who practice such an inexact science that they constantly get it wrong, or us — because, despite all the times they get it wrong, we still pay attention to them every time. It's as if we all have terminal short-term memory problems.

So I'm going to try to be succinct and just do a few scattershot thoughts before running outside and battenning down the garbage cans and barbecue —

Elfquest, Good News, Bad News Department: As you may recall, this column talked about how a dealer in back issues was hassled by local inept authorities for selling back issues of that paragon of profanity, *Elfquest*.

The bad news is that, boy, did I hear from every law enforcement official who reads this column, informing me that, despite everything we've all been seeing in 30 years of watching cop shows, police, indeed, do *not* automatically read you your rights upon arrest. So, when I expressed surprise that the local constabulary informed the defendant that they did not have to Mirandize him upon arrest — that they were not obligated to because they were not going to question him at that time — it turned out that, in fact, they were right.

Wow. If you can't count on cop shows to give you accurate depictions of law enforcement, what can you count on? Meteorologists, I guess. Oh, wait.

The good news is that I have been informed by Richard Pini, *Elfquest* publisher and head of,

that proceedings against the gentleman in question have been dropped. Apparently the case was thrown out of court. Which means that was another bullet which was dodged — and another assault on the First Amendment which was turned aside. Further good news is that the Comic Book Legal Defense Fund, which stepped in to provide legal aid in the successful defense of the gentleman in question, received a flurry of memberships and checks as a consequence of people learning about this individual's plight.

What would be nice would be if more people were supporting the CBLDF as a preemptive move rather than simply reacting when a comic book that they themselves enjoyed finally became targeted. Why wait? Act now. We managed to help get this one punted, but who knows whether the next challenge (maybe to a comic book you yourself read) will thrust us into a tougher and more sustained fight? The address for the CBLDF is P.O. Box 693, Northampton, MA 01061, phone (800) 992-2533, fax (413) 582-9046, e-mail [cblddf@com-](mailto:cblddf@com-puserve.com)

puserve.com.

Hurricane update: They keep saying that the Army National Guard has been "activated." It gives me this mental image of all these soldiers lying in warehouses, inactive, their glassy eyes staring at nothing. Suddenly, a surge of power goes through them, and the National Guard guys snap to electronic life and parade out of the warehouse, ready to protect and serve.

I kind of like that, actually.

There's something disconcerting about looking at weather maps on TV and seeing large animated clouds hovering directly over your place of residence.

I just had an electrical surge. Fortunately, I've been saving as I write, but keeping my computer plugged in could be problematic. So I apologize for this short column. I hope we won't be evacuated.

Stay dry.

Peter David, writer of stuff, can be written to — at the moment — at To Be Continued Inc., P.O. Box 239, Rayport, NY 11705.



[Editor's Note: Items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors should be submitted as far in advance as possible. We need your information at least two weeks in advance of the signing to have a sporting chance of getting it in.

The notices must be written — we cannot take these by telephone — and kept brief, preferably in the format used here.

Send to **Now Appearing**, c/o Comics Buyer's Guide, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o CBG) to (715) 445-4087. You can also e-mail it to cbgnews@krause.com. Please note! This is a free service!

September 26

Ellen Forney (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Tower Books, 425

South St., Philadelphia, Pennsylvania, beginning at 6 p.m.

September 30

Ellen Forney (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Siberia Bar, 1627 Broadway (in the 1 and 9 subway, under the Kentucky Fried Chicken), New York, New York from 7 to 10 p.m.

October 1

Ellen Forney (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Tower Books, 383 Lafayette St., New York, New York, beginning at 7 p.m.

Steve Darnall (writer of *Empty Love Stories*), Hillary Barta (artist), Gary Gianni (creator of *Monster Men*), and other creators at Chicago Comics, 3244 N. Clark St., Chicago, Illinois from 6 to 8 p.m.

October 14

Barry Windsor-Smith (*Barry Windsor-Smith: Opus Vol. 1*) at Barnes & Noble, 380 Walt Whitman Rd., Huntington Station, Long Island, New York, beginning at 7:30 p.m.

October 16

Ted Raimi (*Xena's "Joxer"*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, California 93101, beginning at 1 p.m.

October 21

Ellen Forney (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Bailey/Coy Books,

414 Broadway East, Seattle, Washington, beginning at 7 p.m.

October 25

Ellen Forney (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Powell's Books on Hawthorne, 3723 SE Hawthorne Blvd., Portland, Oregon, beginning at 7:30 p.m.

October 27

Ellen Forney (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Barnes & Noble, 2352 Shattuck Ave., Berkeley, California, beginning at 7:30 p.m.

Barry Windsor-Smith (*Barry Windsor-Smith: Opus Vol. 1*) at Barnes & Noble, Boston University, 660 Beacon St., Boston, Massachusetts beginning at 7 p.m.

October 29

Barry Windsor-Smith (*Barry Windsor-Smith: Opus Vol. 1*) at Barnes & Noble, 495 South Rd. (Rt. 9), Poughkeepsie, New York beginning at 7 p.m.

November 6

Ellen Forney (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Soap Plant/Wack/La Luz de Jesus Gallery, 4633 Hollywood Blvd., Los Angeles, California, beginning at 7 p.m.

Barry Windsor-Smith (*Barry Windsor-Smith: Opus Vol. 1*) at Merritt Bookstore, 7496 S. Broadway, Red Hook, New York from 10:30 a.m. to

12:30 p.m.

November 9

Ellen Forney (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Borders Books, 1072 Camino Del Rio North, San Diego, California, beginning at 7 p.m.

November 13

Barry Windsor-Smith (*Barry Windsor-Smith: Opus Vol. 1*) at Tower Books, 425 South St., Philadelphia, Pennsylvania beginning at 7 p.m.

Claudia Christian (*Babylon 5*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, California 93101, beginning at 1 p.m. Call (805) 963-2168 for details.

November 19

Barry Windsor-Smith (*Barry Windsor-Smith: Opus Vol. 1*) at Tower Books, 383 Lafayette St., New York, New York beginning at 7 p.m.

November 20

Neil Gaiman and Yoshitaka Amano (*Sandman: The Dream Hunters*) at DreamHaven Books & Comics, 912 W. Lake St., Minneapolis, Minnesota 55408. Call (612) 823-6161 for times.

December 4

Alexandra Tydings (*Xena's "Aphrodite"*) and Claire Stansfield (*Xena's "Alti,"* and *The X-Files' "Jersey Devil"*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, California 93101, beginning at 1 p.m.

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